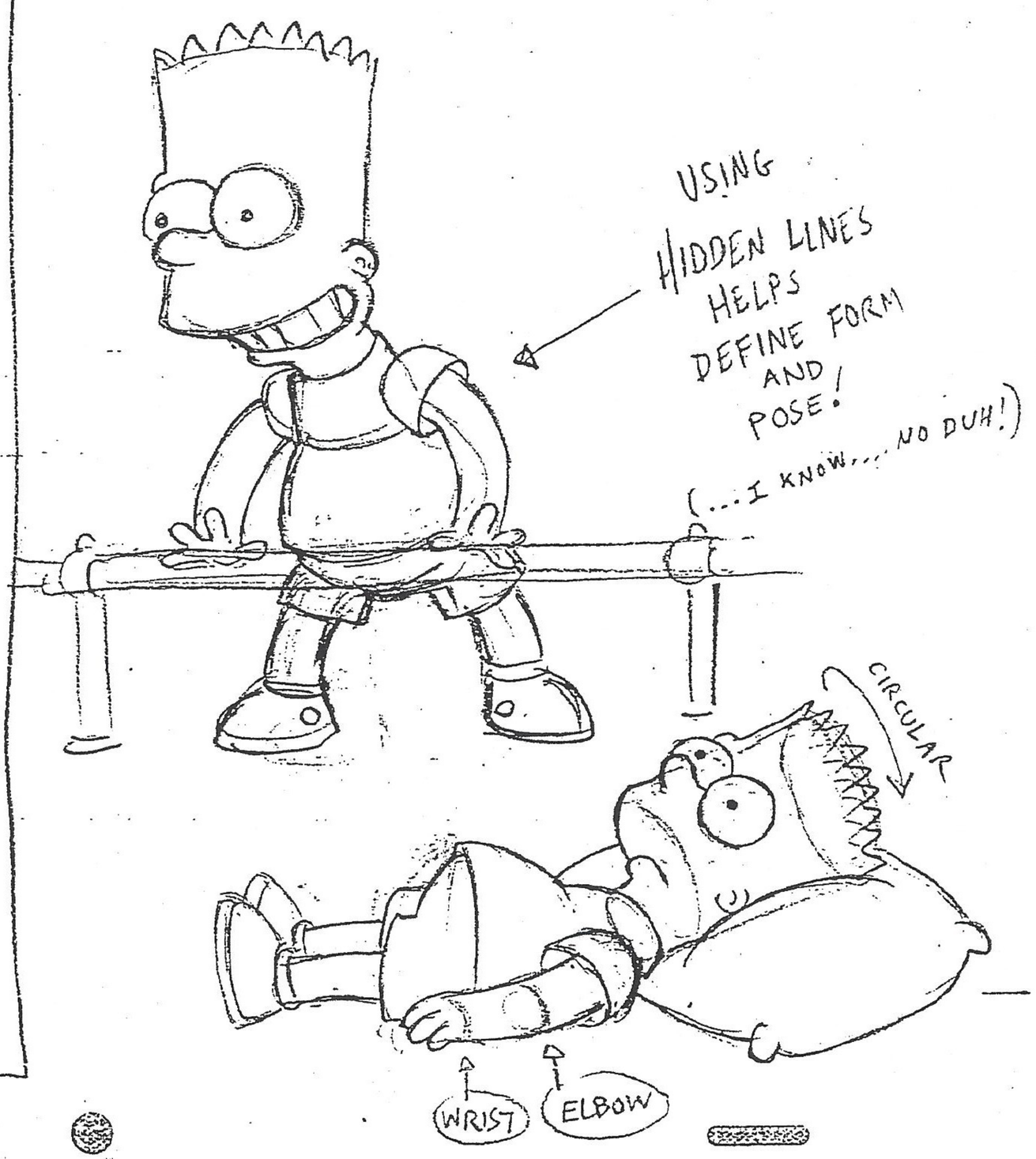
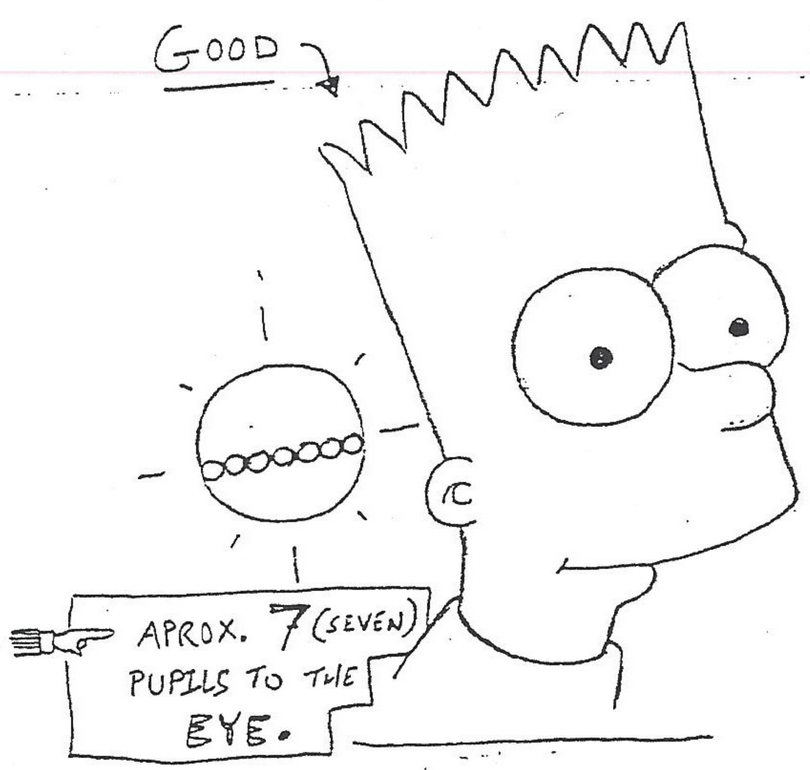
WAYS TO DRAW BART GOOD!

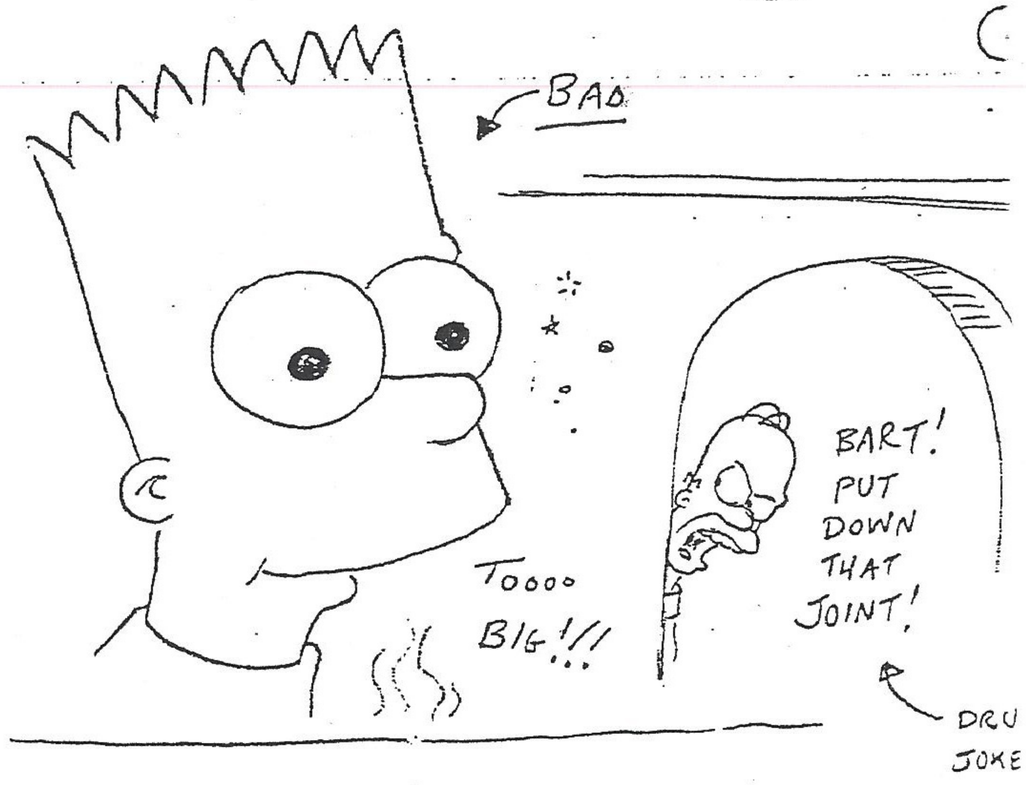
NECK INSERTS INTO COLLAR!

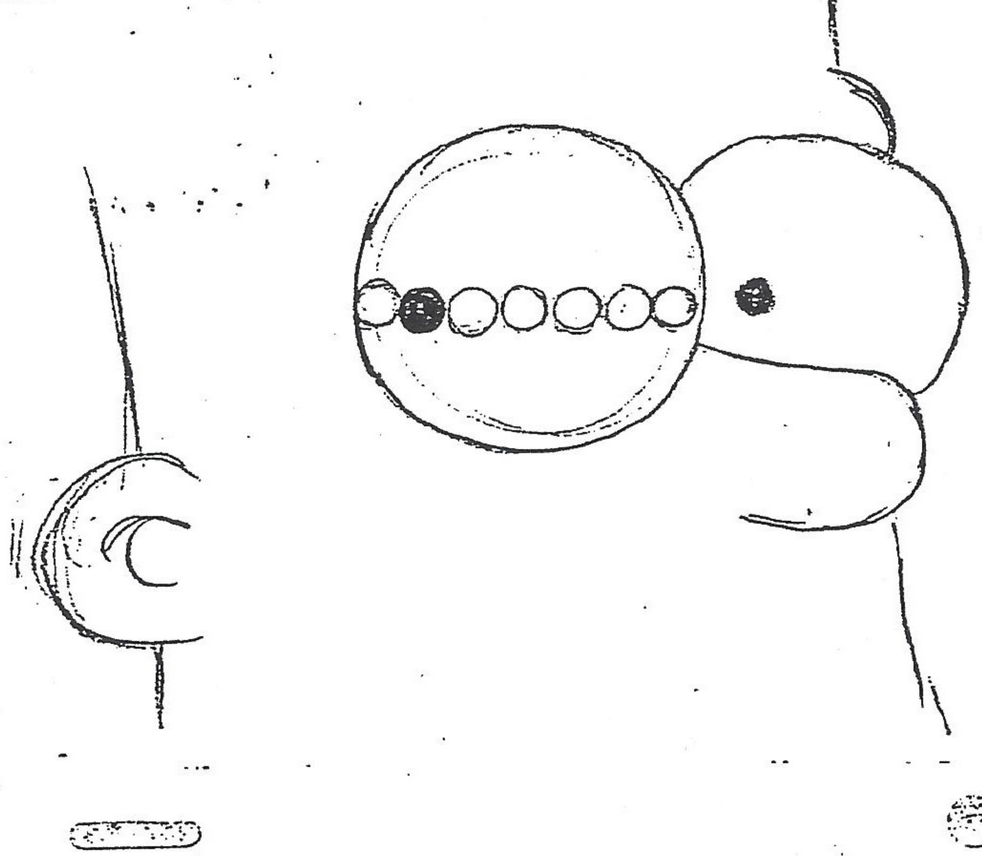
MEANING: NONE OF THIS CRAP



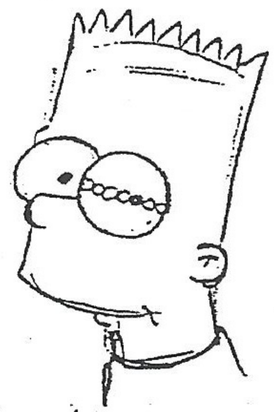
THE EYES OF SIMPSONS ARE UPON YOU!







PROPORTION SHOULD BE CONSISTANT!!



CLOSE-UPS HAVE BIGGER PUPILS!! DUH!!!

I WOULD SAY THAT 7 (SEVEN) IS THE AVERAGE (COULD BE 6 IN A SMALL HEAD - COULD BE 7½ IN A LARGE HEAD)

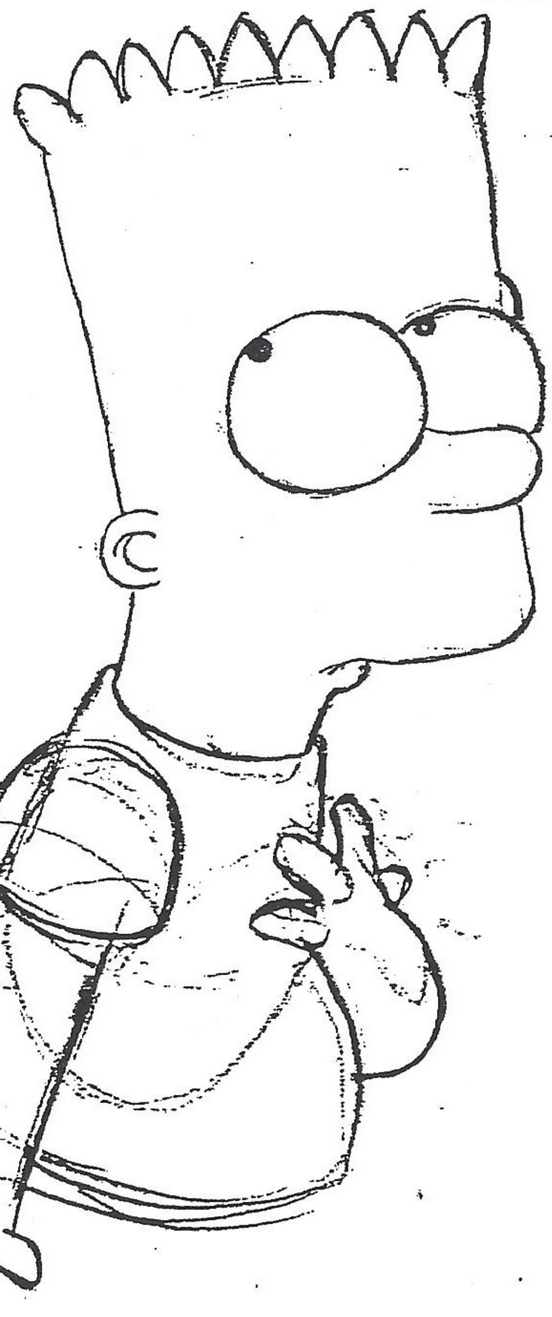
NO PUFFY HAIR!

TOO PUFFY.

TOO SHARP.

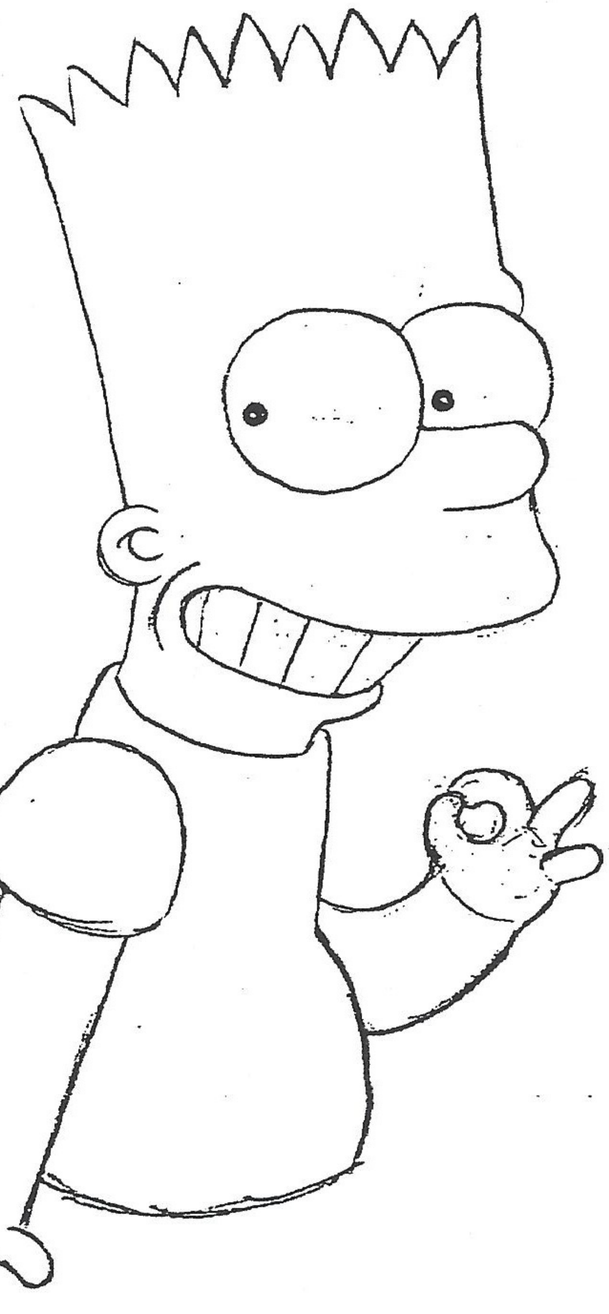
A-OOOKAY!

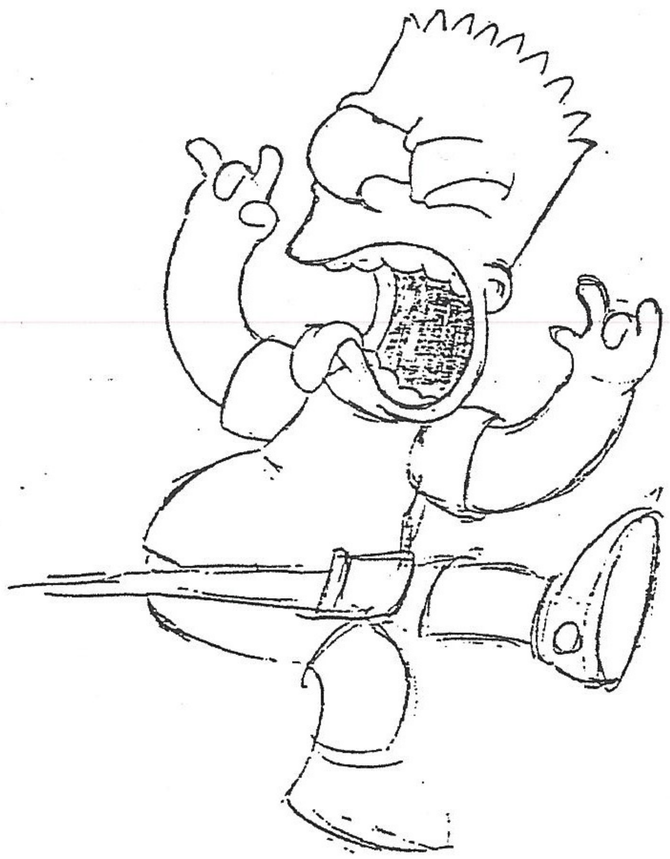
POINTS OF HAIR SLIGHTLY BOWED!

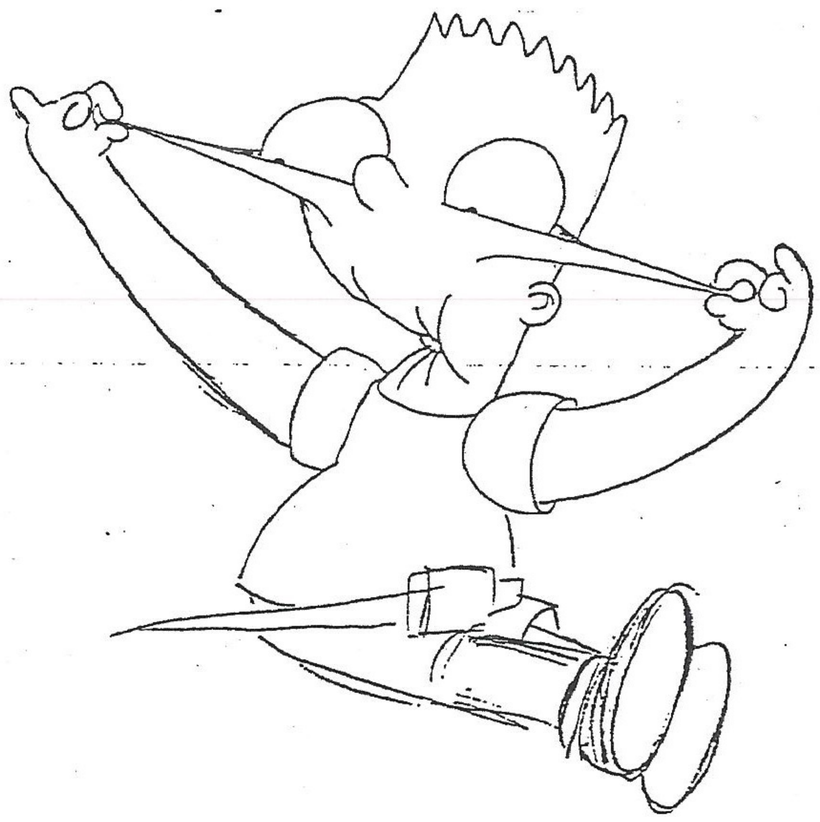


MAKE IT

POINTY!







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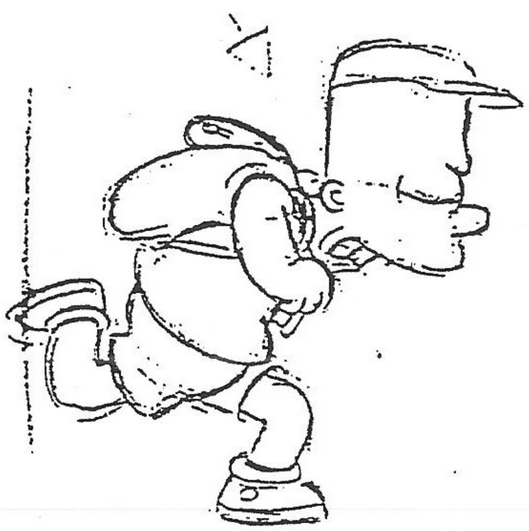

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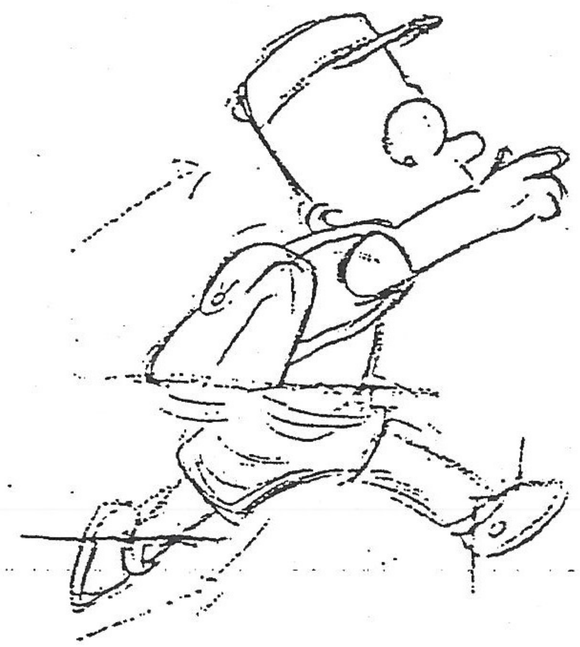

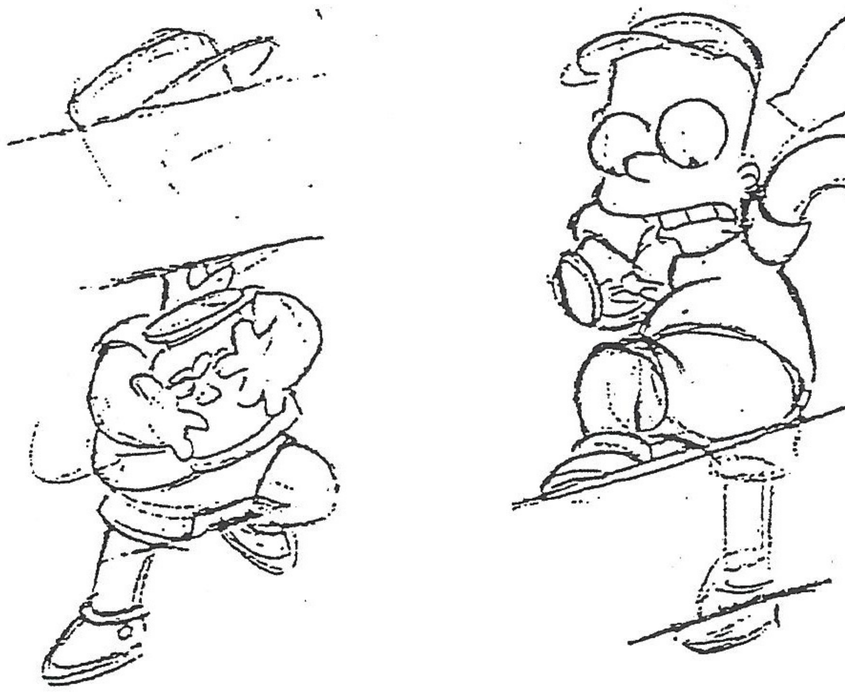

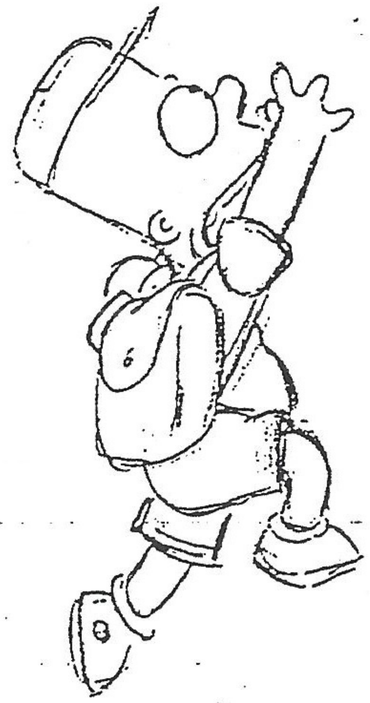

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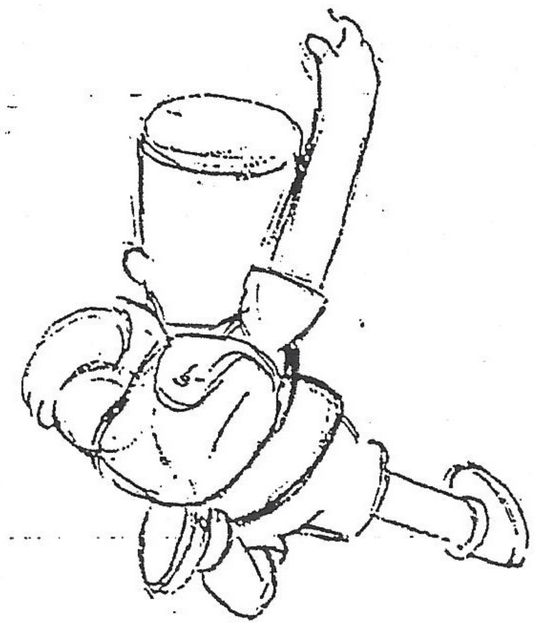

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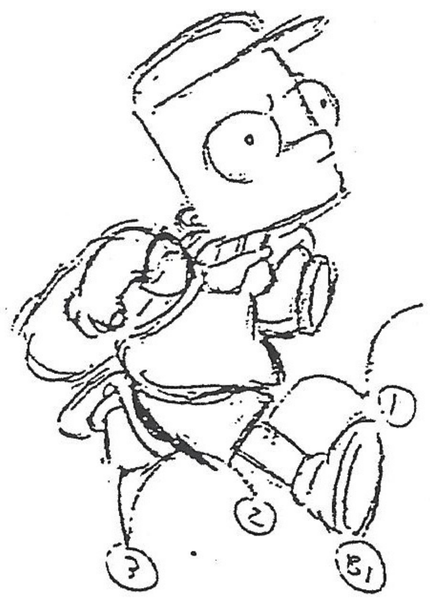
B-13



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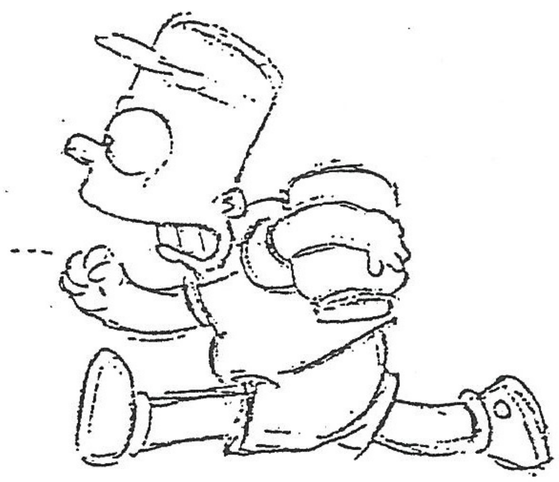
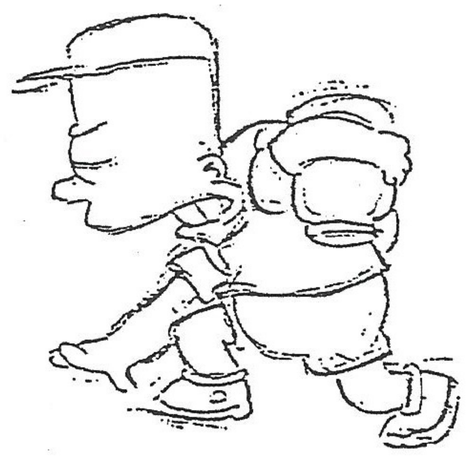


A-1



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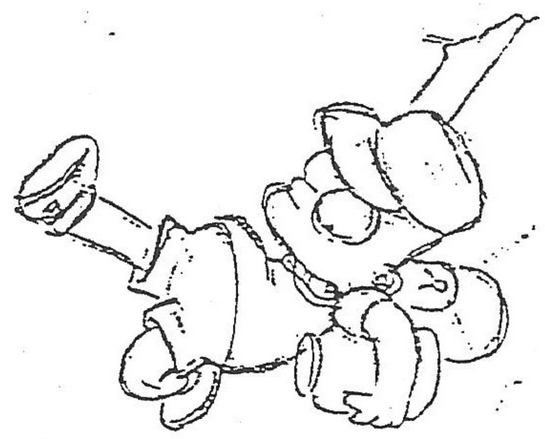

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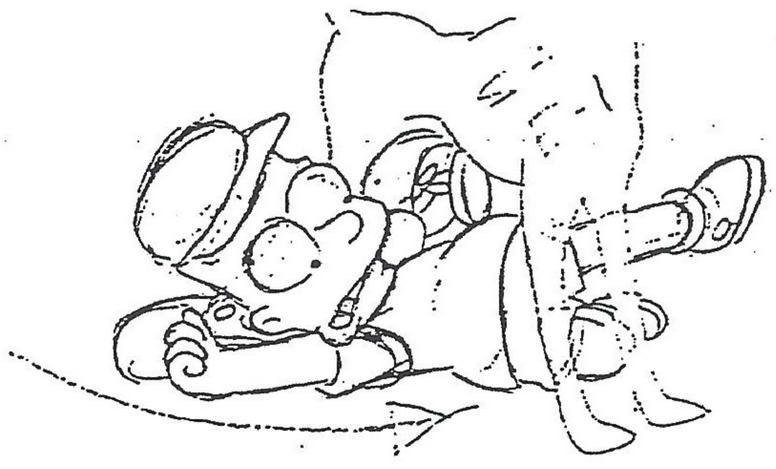

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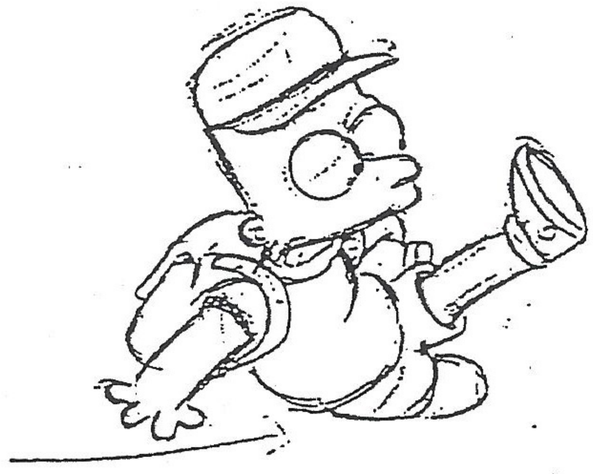

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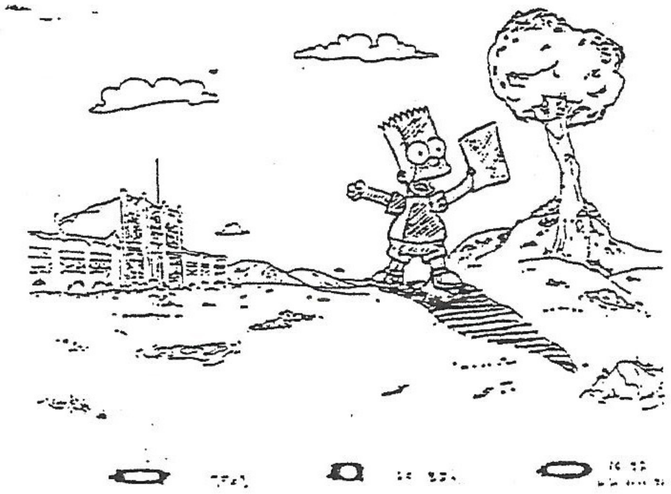


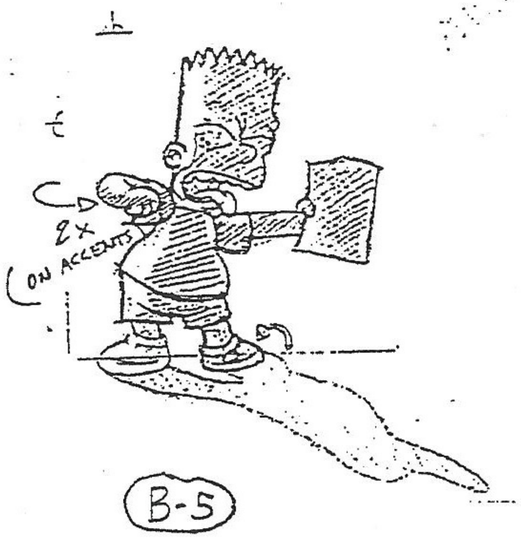
LAYOUT ↓ 7F03, sc 321

B-1

B-2

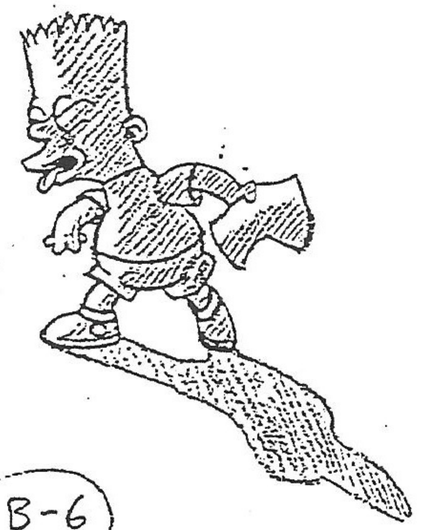
B-3

B-4



B-5

B-5A



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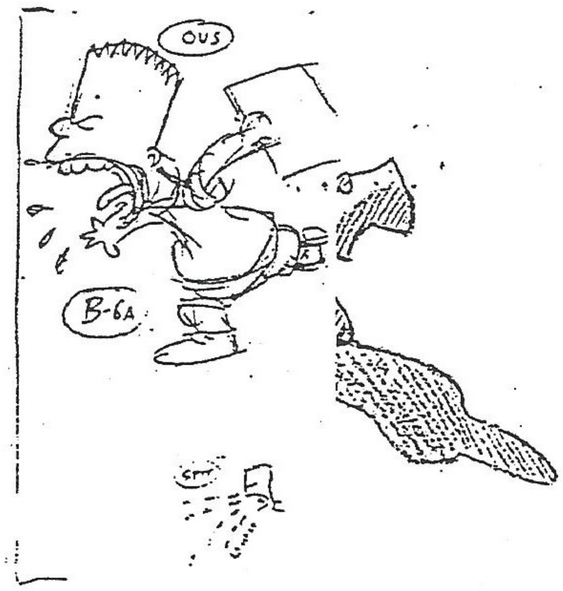
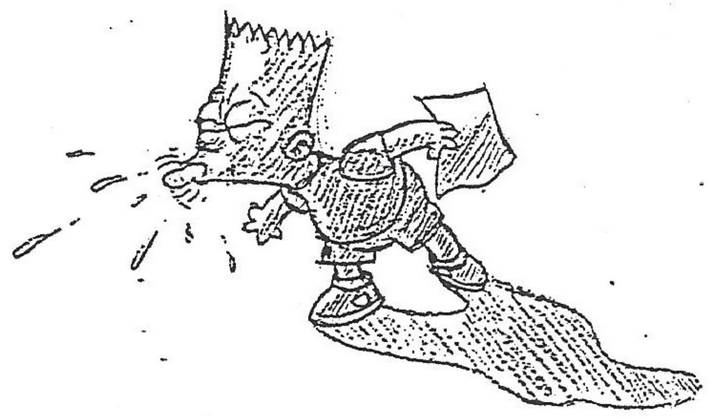


B-6A

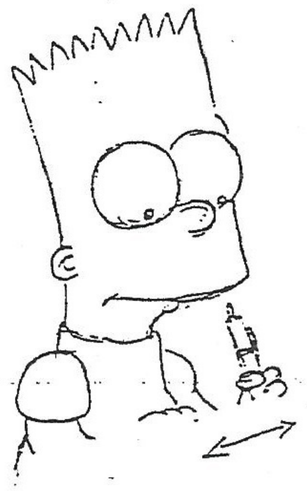
B-7

B-8

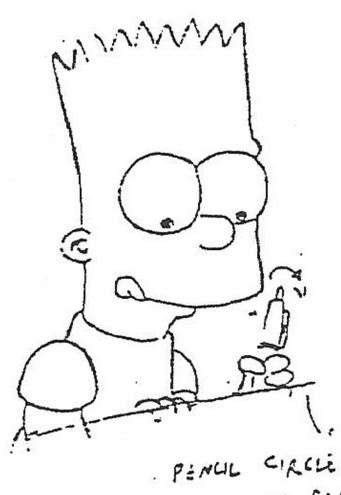


B-9

PAGE (5) HOMER'S DICTATION



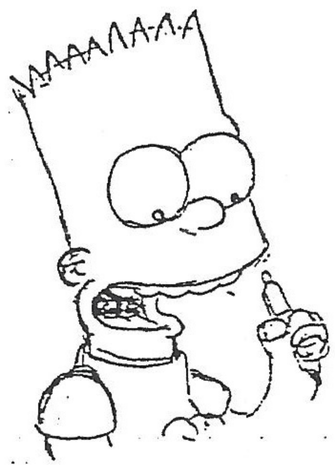
B-1



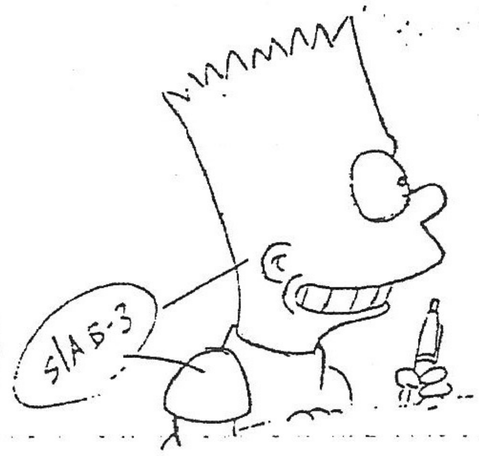
B-2

PENCIL CIRCLES AS BART MAKES PERIOD.

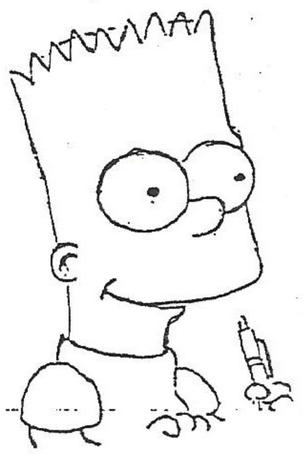
B-3 HOMER DIAL: "COULD YOU READ THAT PART BACK?"



B-4 "YOU STINK."

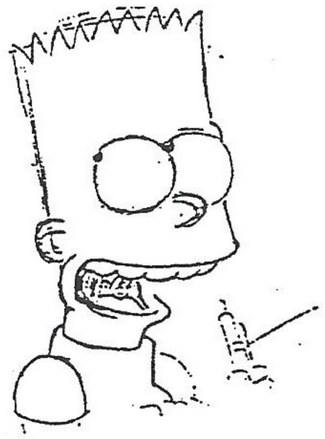


B-5 HOMER DIAL: "HEH-HEE-GOOD"



B-6

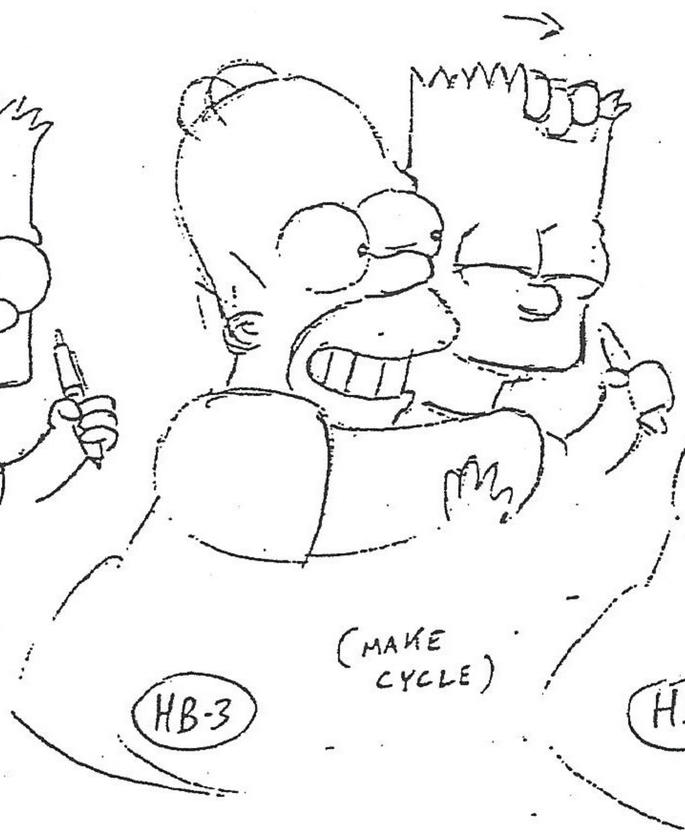
INTO SC.



B-7 "AN ELEPHANT'S BUTT?"

HB-1 "HEH-HEH!"

HB-2 "AN ELEPHANT'S BUTT!"



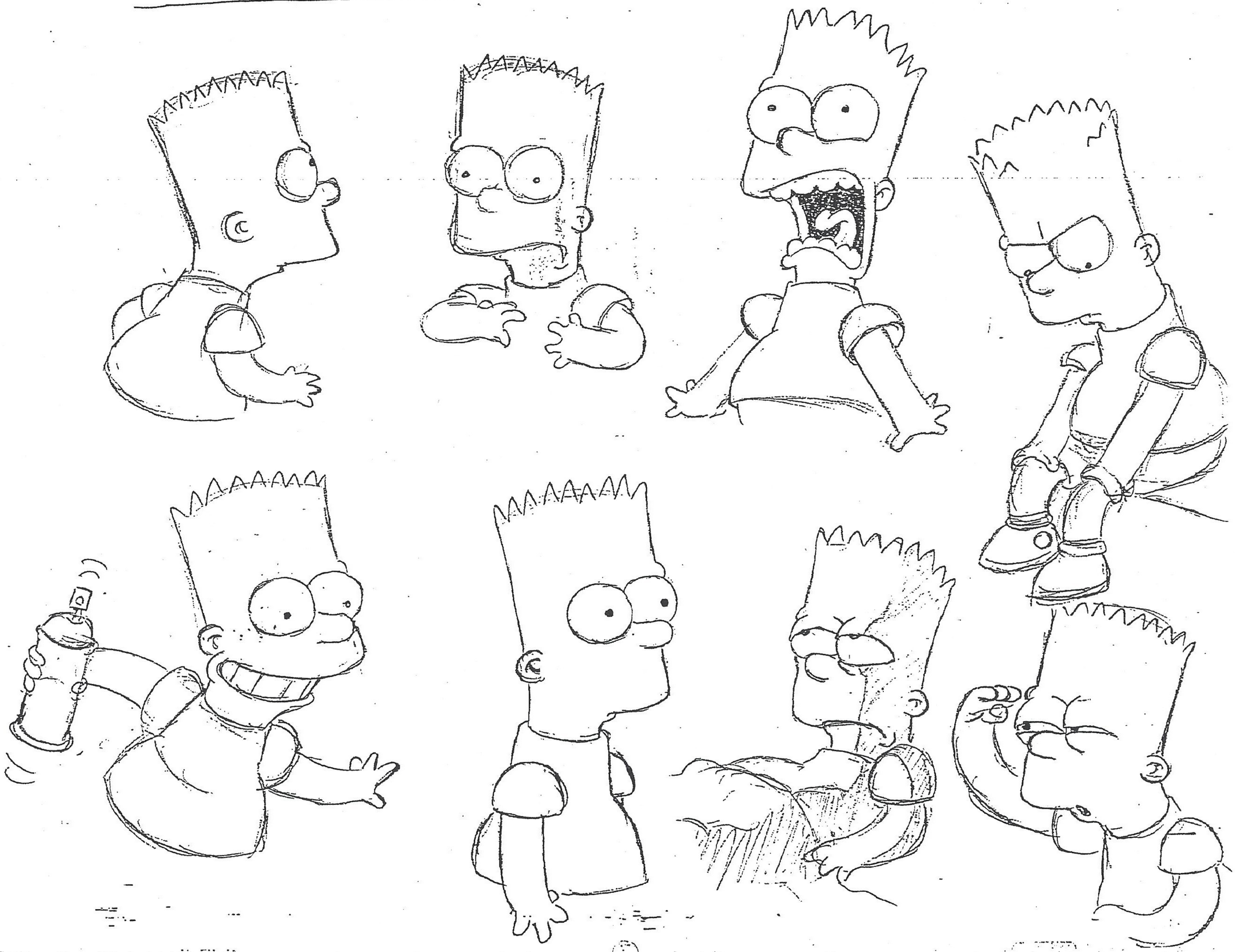
HB-3

(MAKE CYCLE)

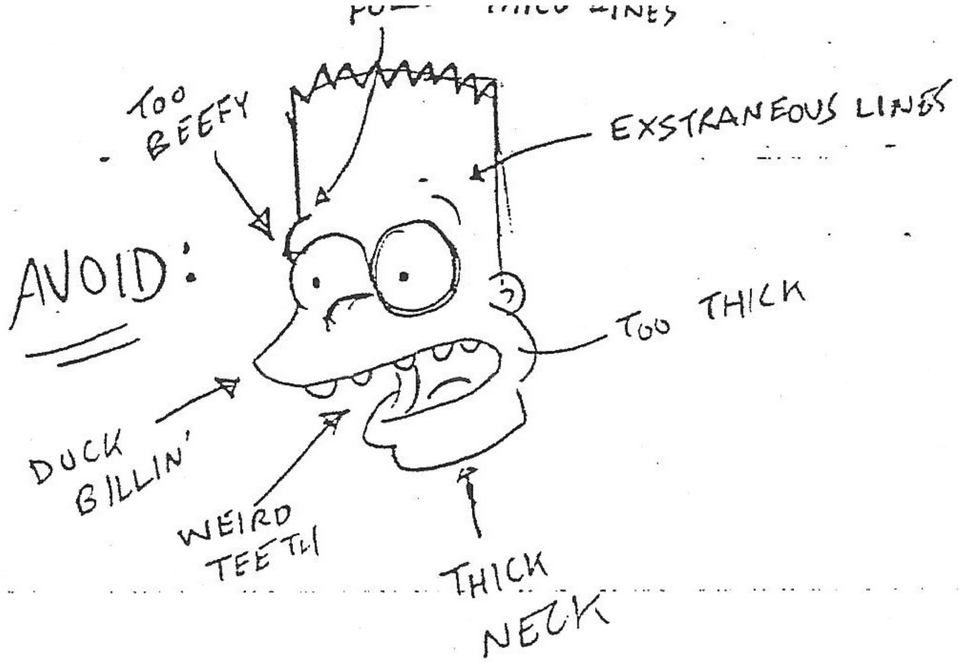
HB-4

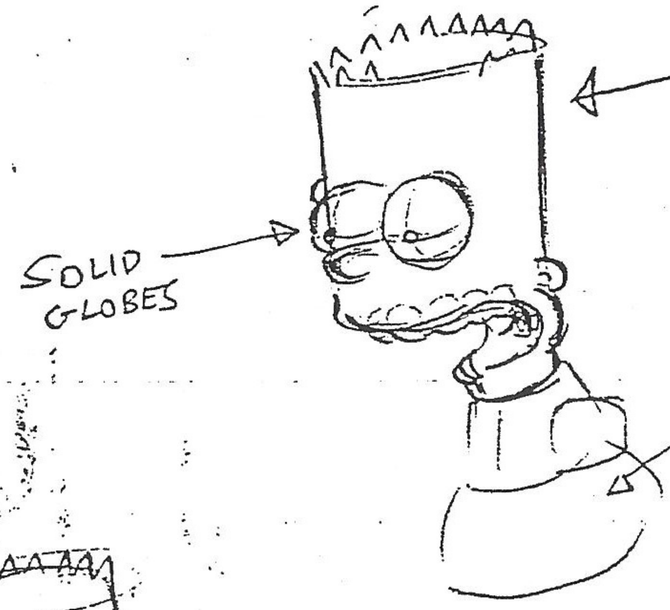
NOTE HAN

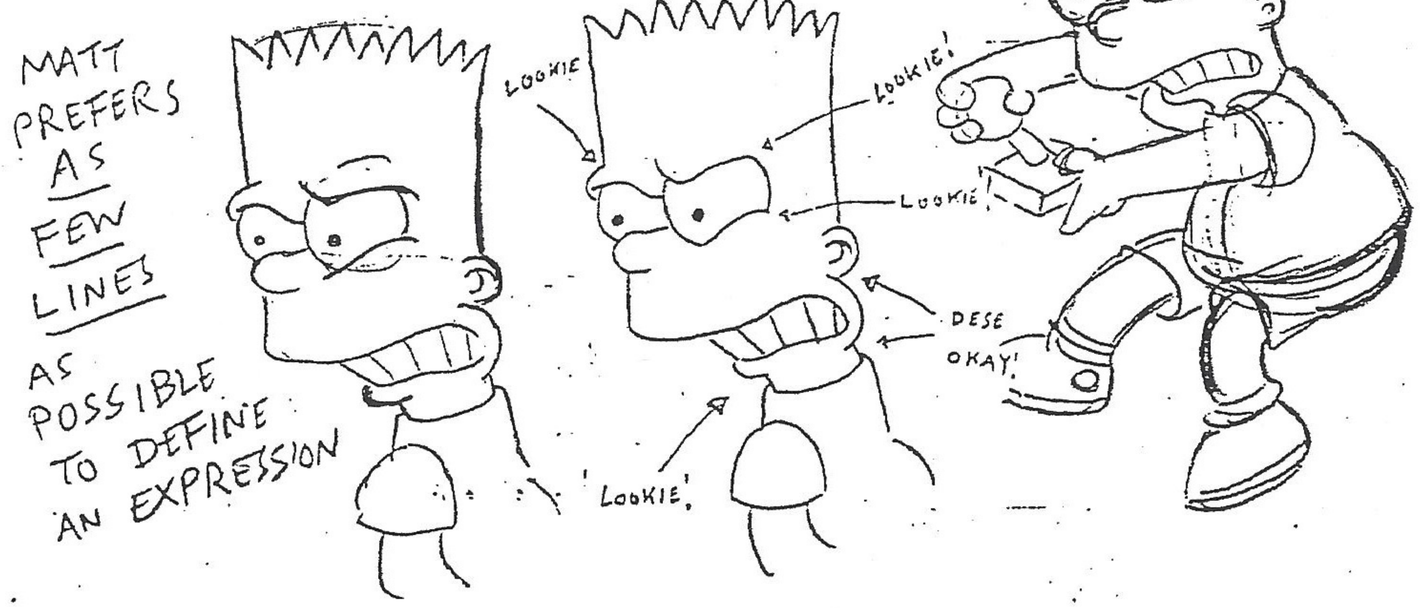
LOTS O' EMOTION = WITH HARDLY ANY LINES!

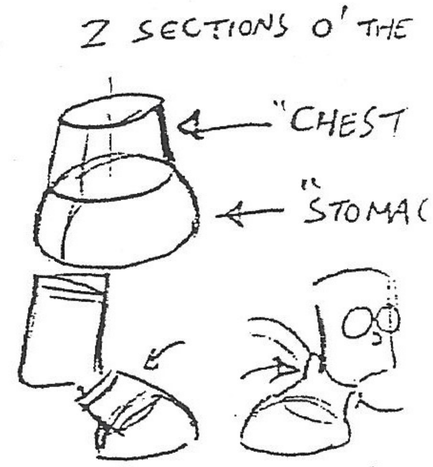


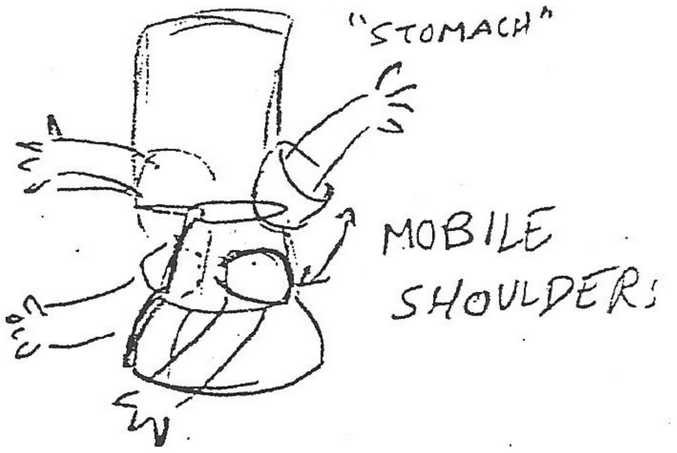
BART - JUST A FEW LI'L THINGS.

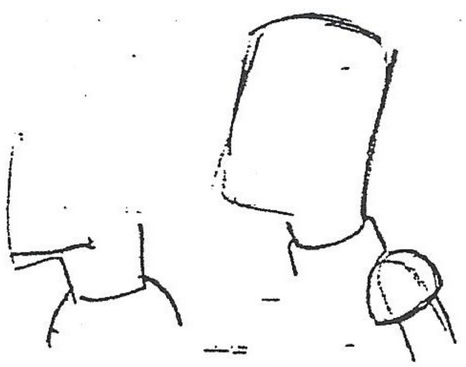


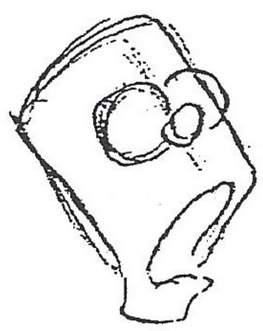




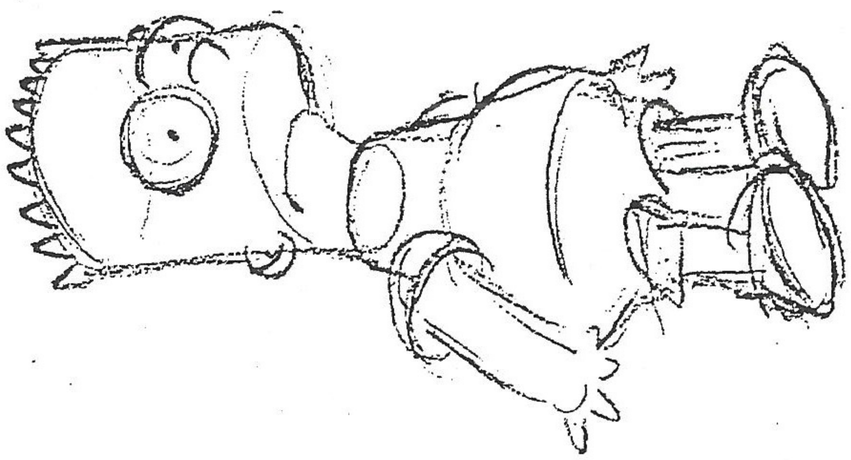


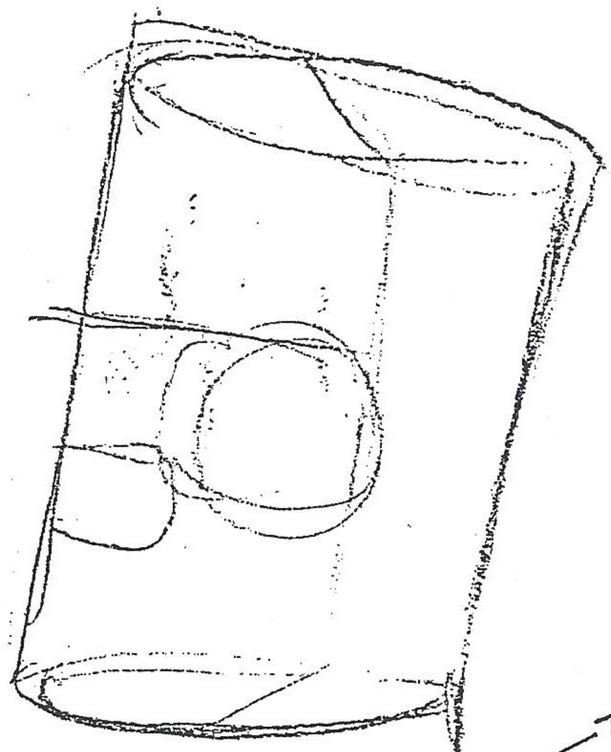


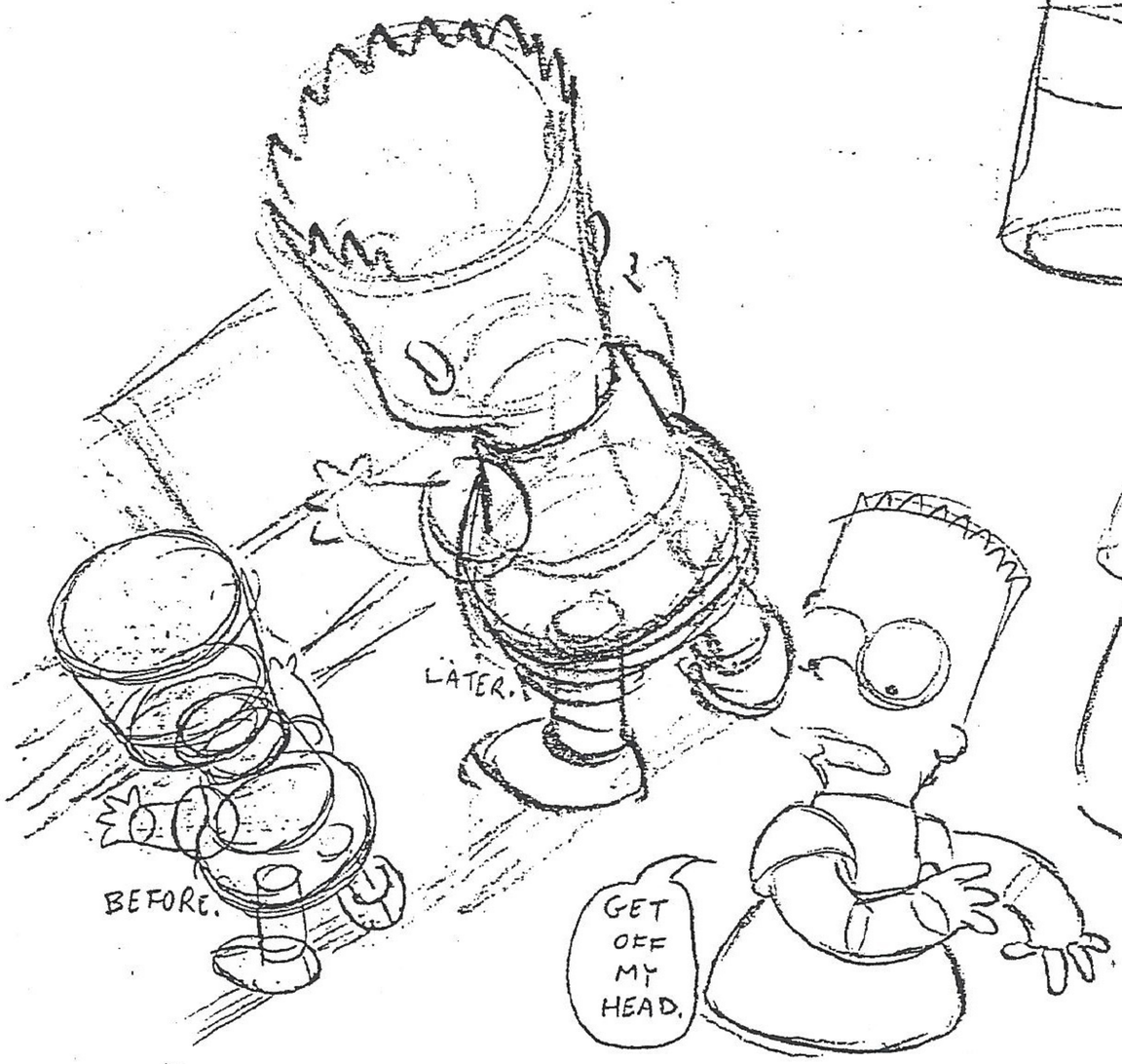


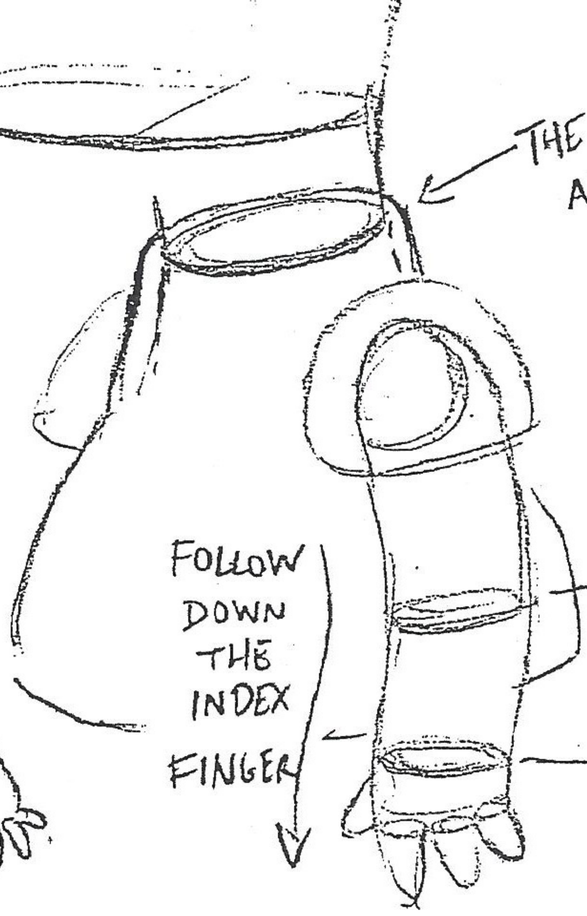


DIMENSIONS OF SEEMINGLY FLAT CREATURES:



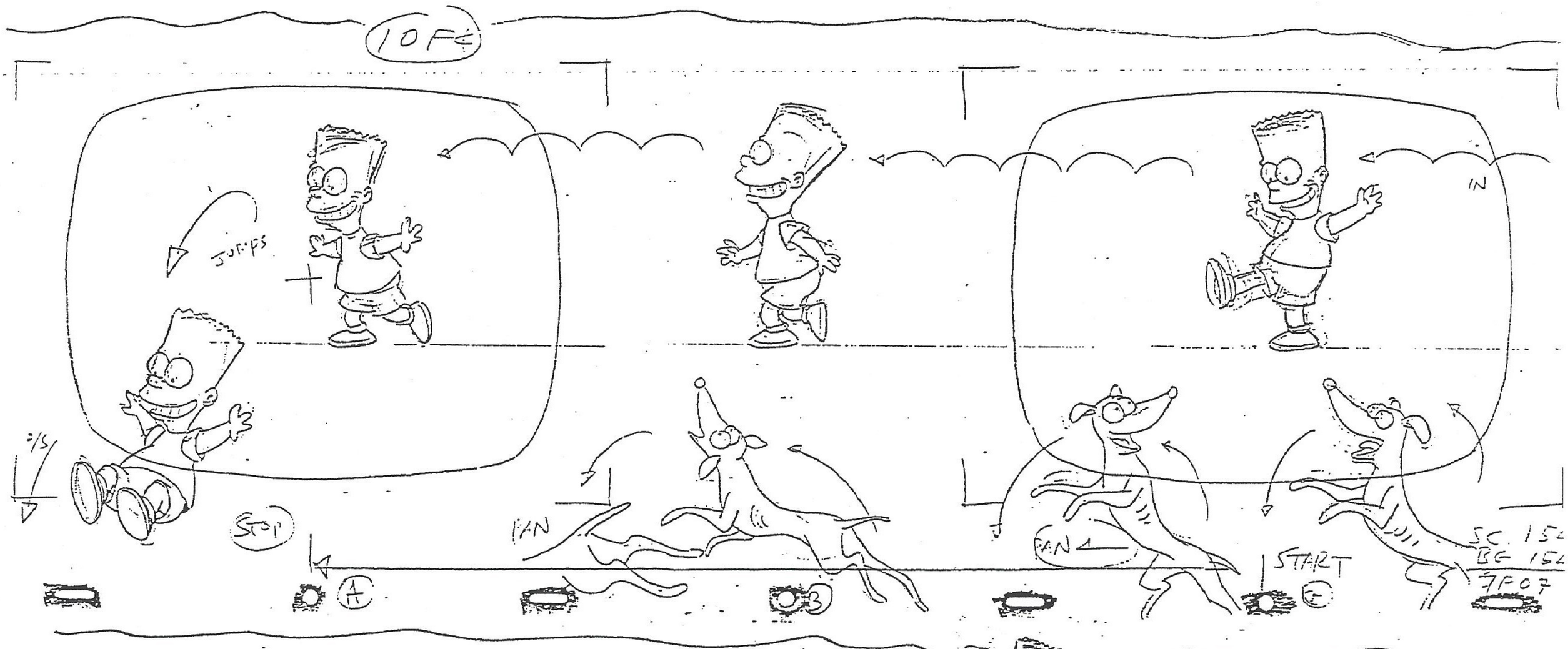


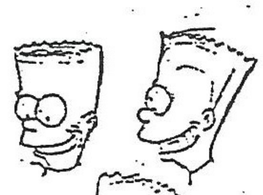




THESE DRAWINGS OF BART ARE, IN-FACT, FROM A LITTLE PLACE WE KNOW CALLED **HELL.**

HOW BAD IS THIS? LET ME COUNT THE WAYS:



①  – ODDLY SHAPED FRANKENSTEIN HEAD.

② – STUPID, COCKY WITTLE GWIN.

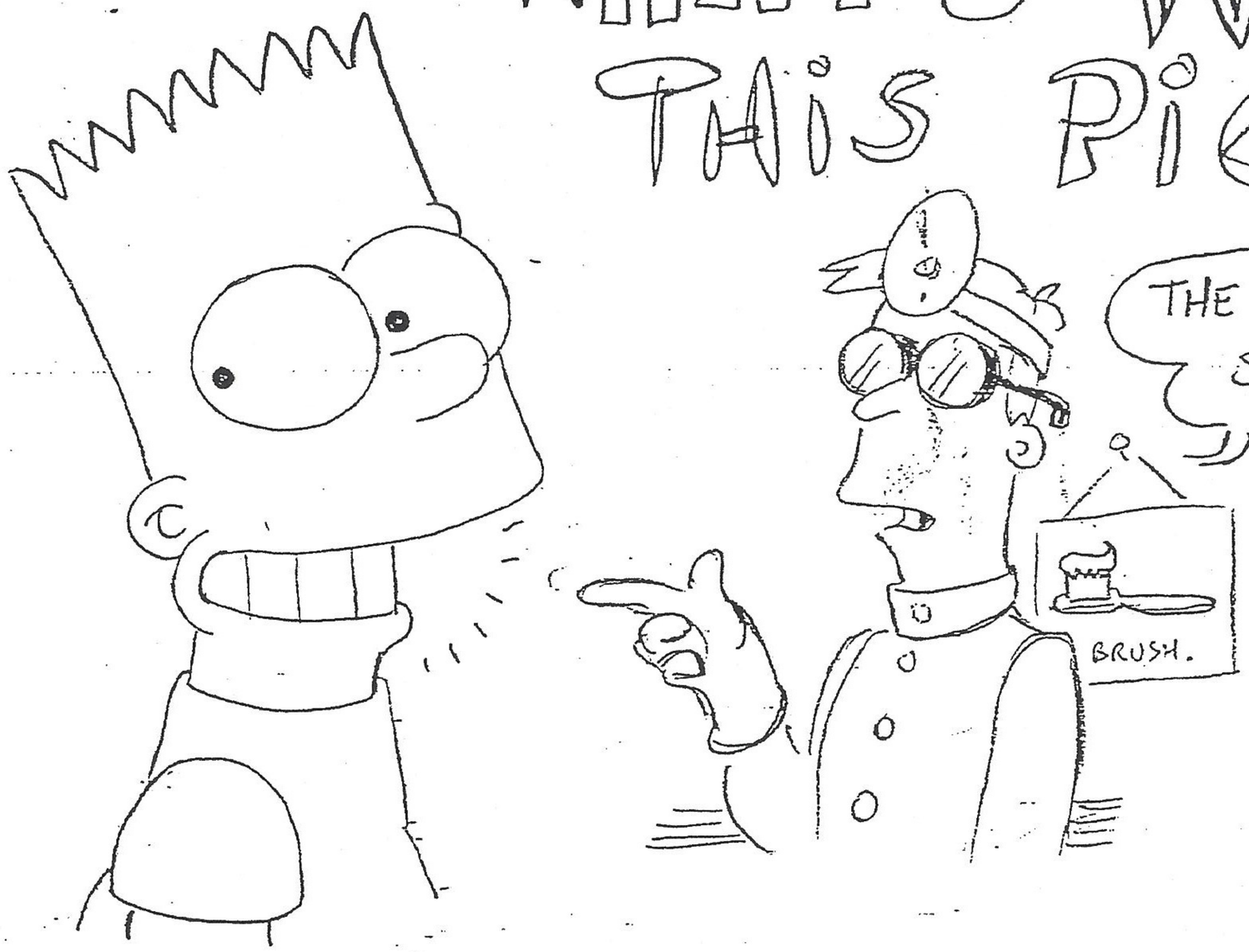
③ – BIG BUTT.

④ – DOPEY POSES-- JUST PLAIN OFF MODEL - EYES WANKY, TEETH WRONG... --- AARRG!

SORRY, I CAN'T TAKE MUCH MORE OF THIS. IF YOU FIND YOURSELF DRAWING LIKE THIS, START AGAIN. DO NOT TURN IN TO YOUR DIRECTOR – HE WILL BRAIN YOU.

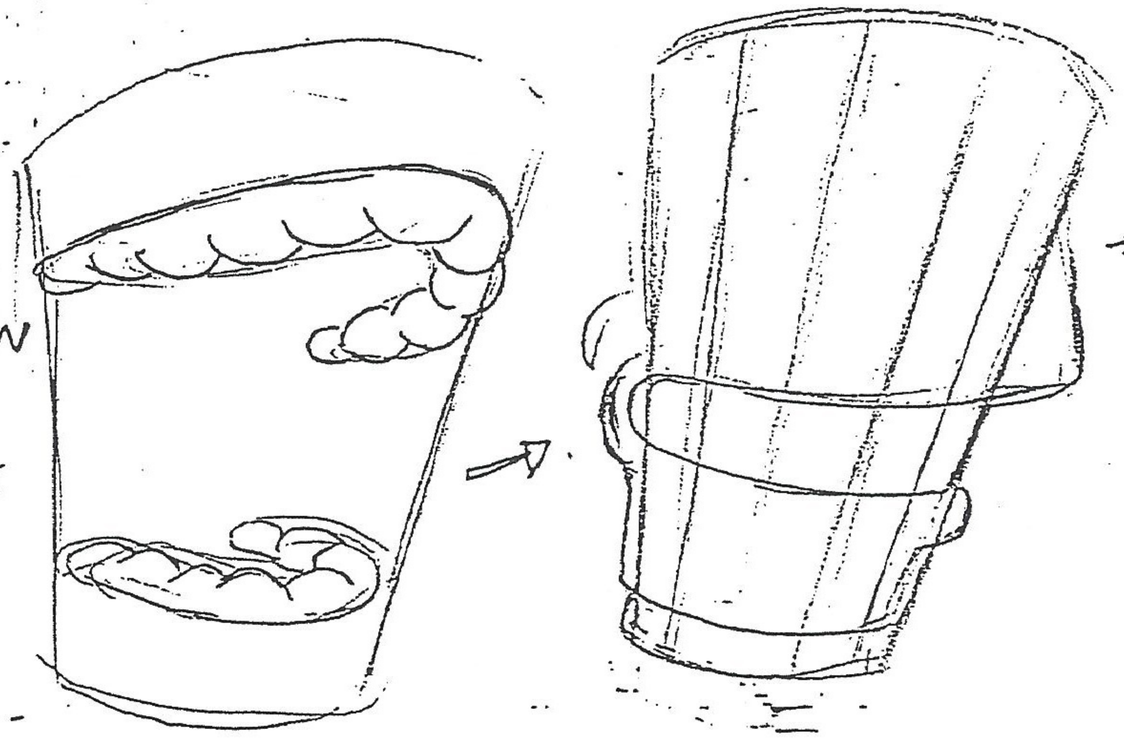
TEETH! ①

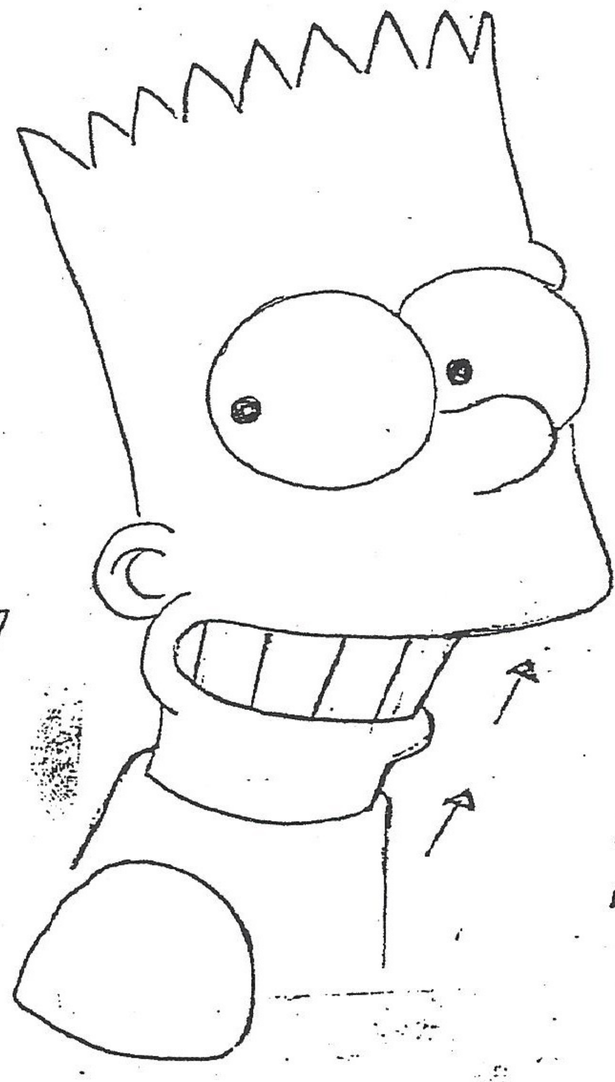
WHAT'S WRONG WITH THIS PICTURE??



①

THE TEETH ARE IN KIND OF A CONICAL ARRANGEMENT – WHEN THEY MAGICALLY FUSE FOR A SMILE (OR FROWN) THEY SHOULD RETAIN THIS SHAPE!

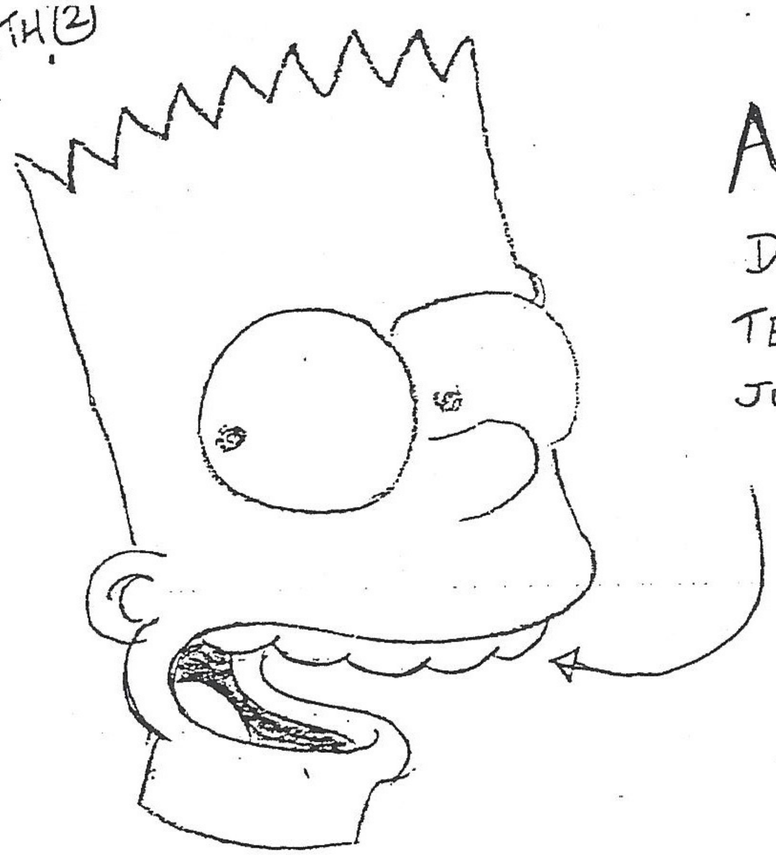




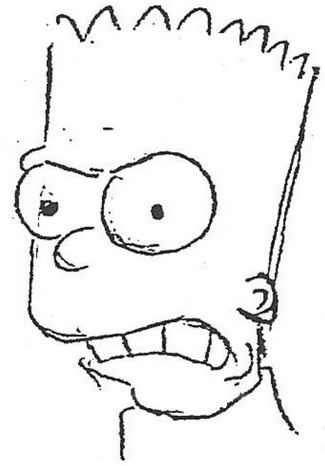
②

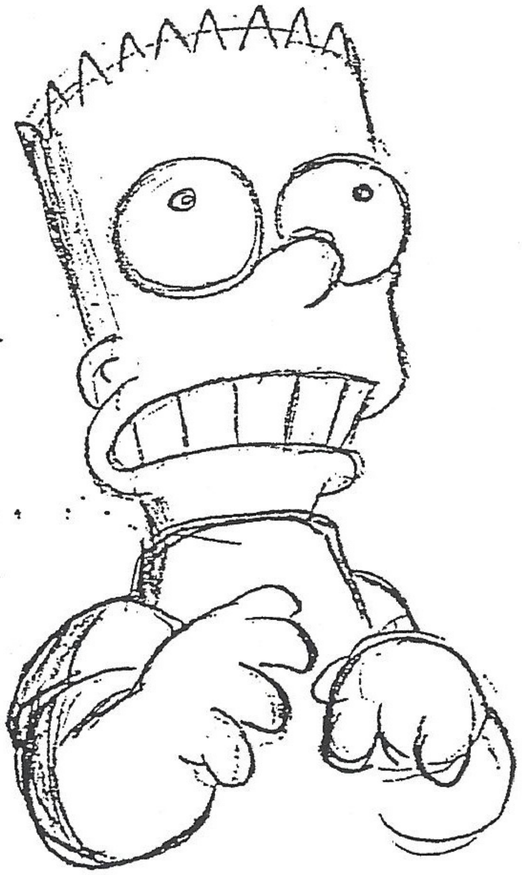
--ALS
THE
TEETH
FOLLOW
THE
DIRECTI
OF
THE
NECK
LINE.

TEETH (2)



ALSO:
DON'T SEPARATE TEETH COMPLETELY. JUST INDICATE AN OVERLAP.





DIMENSIONAL!!

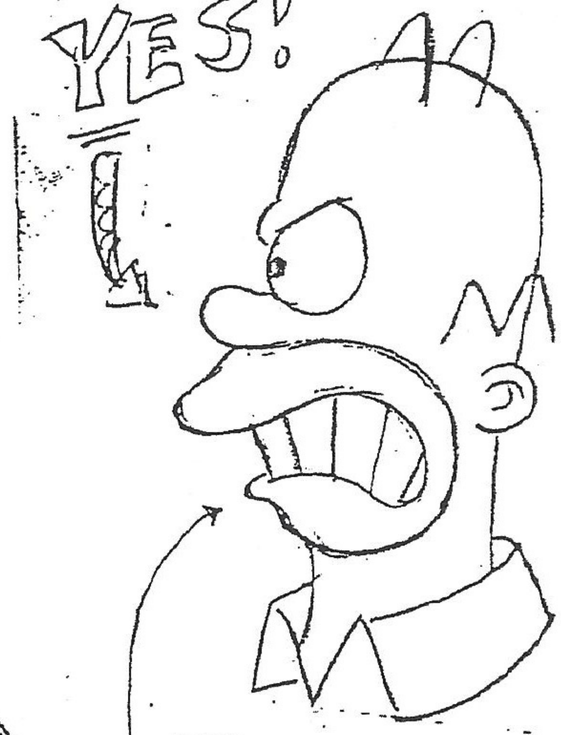
BIG PEEVE!

A THOUSAND TIMES

NO!

TOO FEW TEETH! TOO BROAD!

YES!



NOTE LIP!

THIS LAYOUT IS FROM THE DEPTHS OF

HELL.

THE NURSE IS FAIRLY OKAY, THOUGH HER PERSPECTIVE IS A BIT FLABBY. WITH BART, HOWEVER, THE QUESTION IS "WHAT'S RIGHT WITH THIS DRAWING?" THE ANSWER: NOTHING. IT'S JUST PLAIN OL' BAD.

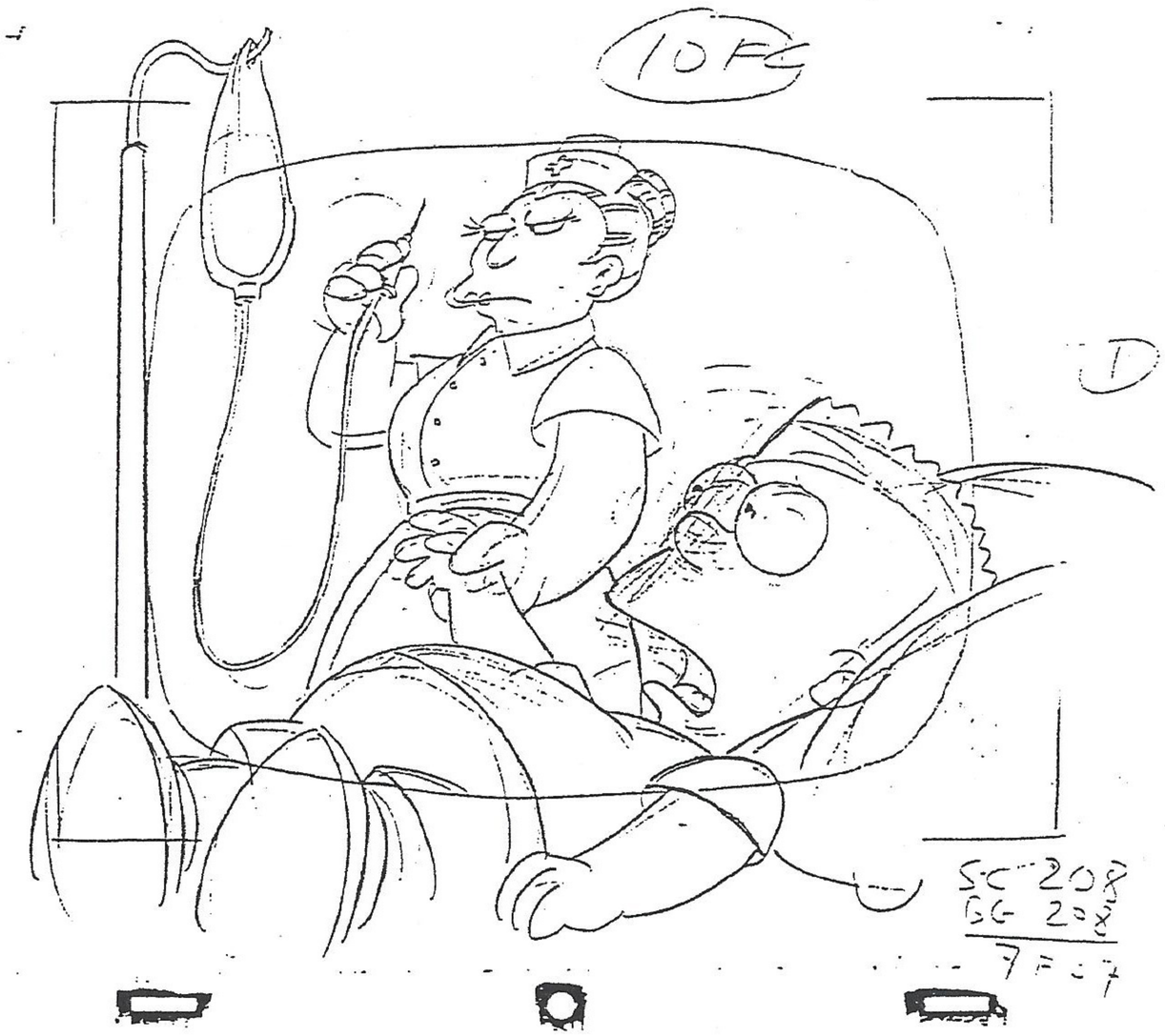


FIG. ① - LOUSY ART.

--- AND NOW, THROUGH THE HANDS OF A GOOD ARTIST,

HEAVEN

IS ACHIEVED.

ERIC STEFFANI RE-DID THE LAYOUT FOR ME, AND I WENT FROM HEAVIN' TO HEAVEN. NOTICE THE CLARITY IN FORM AND PERSPECTIVE. ALSO NOTE HOW THE HAND IS RENDERED. THE NURSE'S EXPRESSION IS IMPROVED AS WELL.

(AND NOW FOR THE PUNCHLINE -- THE SCENE WAS CUT.

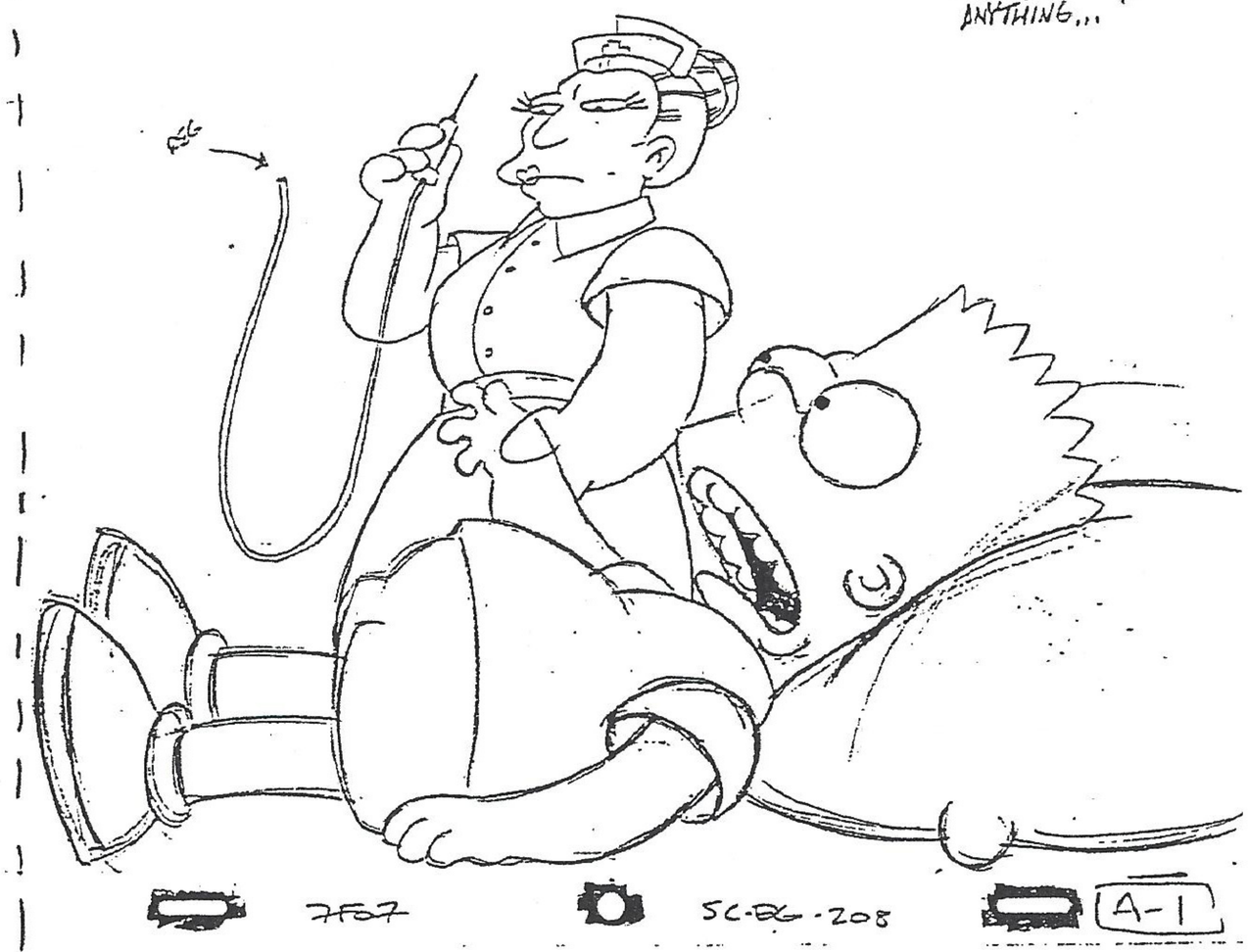
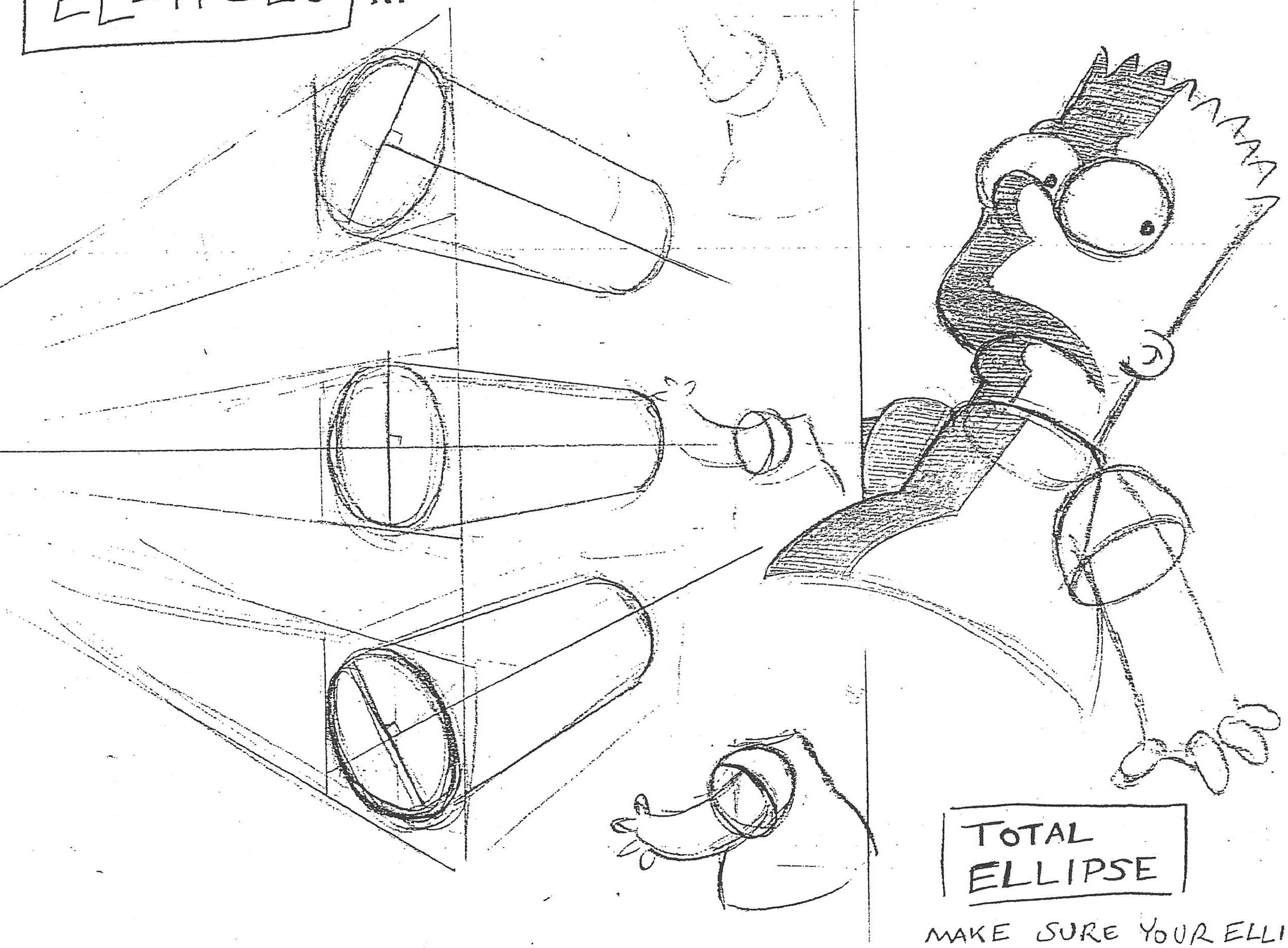


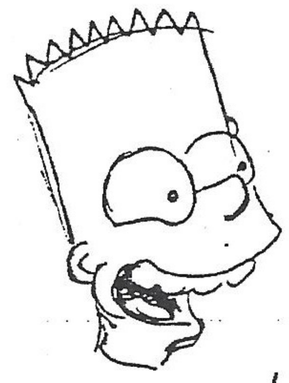
FIG ② - GOOD ART.

ELLIPSES !!! DRAW 'EM RIGHT!!



TOTAL ELLIPSE

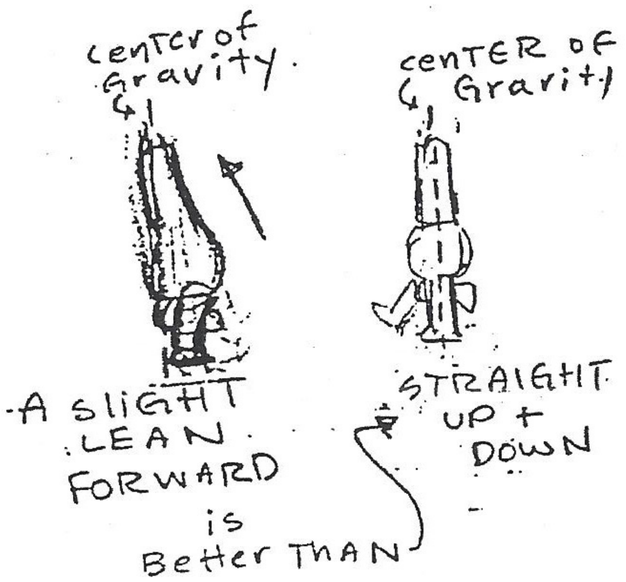
MAKE SURE YOUR ELLIPSES ARE IN CORRECT PERSPECTIVE



STOP DOING THIS CUTESY, CURVED UP, HAPPY EYEBALL LINE. THIS AIN'T DON BLUTH! IF THEY'RE LAUGHING, MAYBE IT'S OKAY, BUT NO WHERE ELSE. IT'S A LITTLE TOOOO PRECIOUS.

REMEMBER, TOO, THAT THE SIMPSONS DO A LOT OF BLANK, VACANT STARING AS STUFF IS BEING EXPLAINED TO THEM OR DONE TO THEM... THE HUMOR IS OFTEN THAT YOU CAN'T TELL WHAT'S GOING ON IN THEIR TINY LITTLE MINDS AS EVENTS ARE HAPPENING—AND THEN THEY REACT.

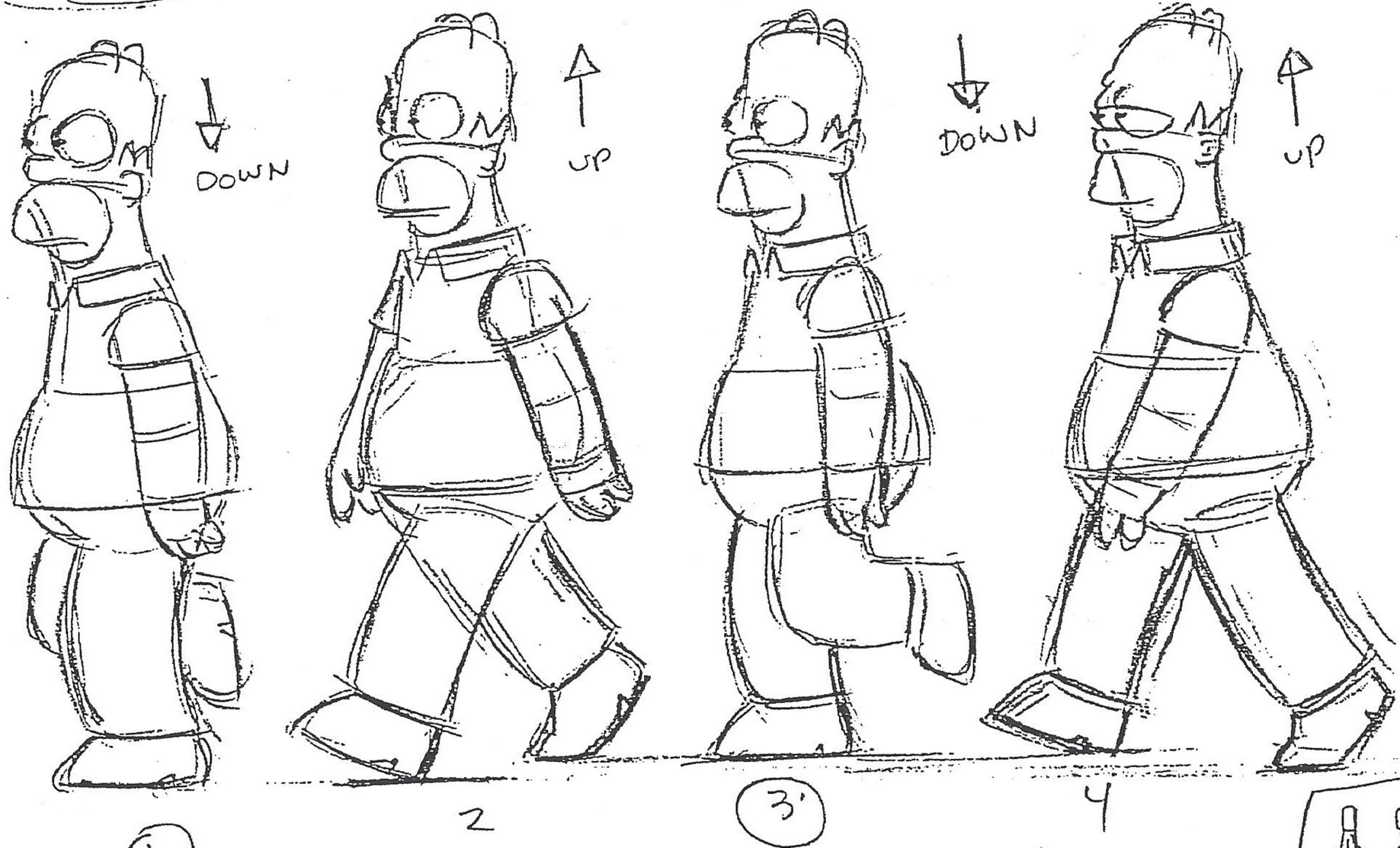
DON'T OVER EMOTE! DON'T OVER ACT!!

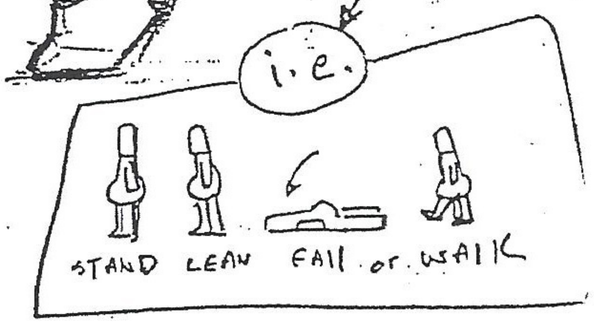


HANDy Reference Guide

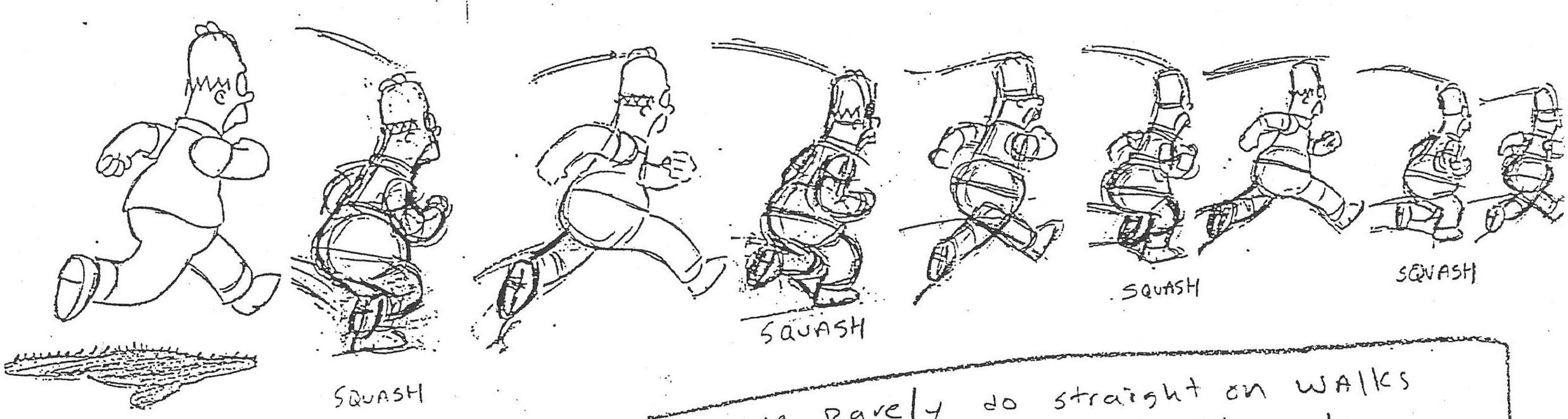
steve prefers poses ①+③ bc used in layout.
(②+④ Are just for reference

when a character walking he's not actually pushing himself forward with his feet, he's fallin forward and throwi his feet ahead so he won fall



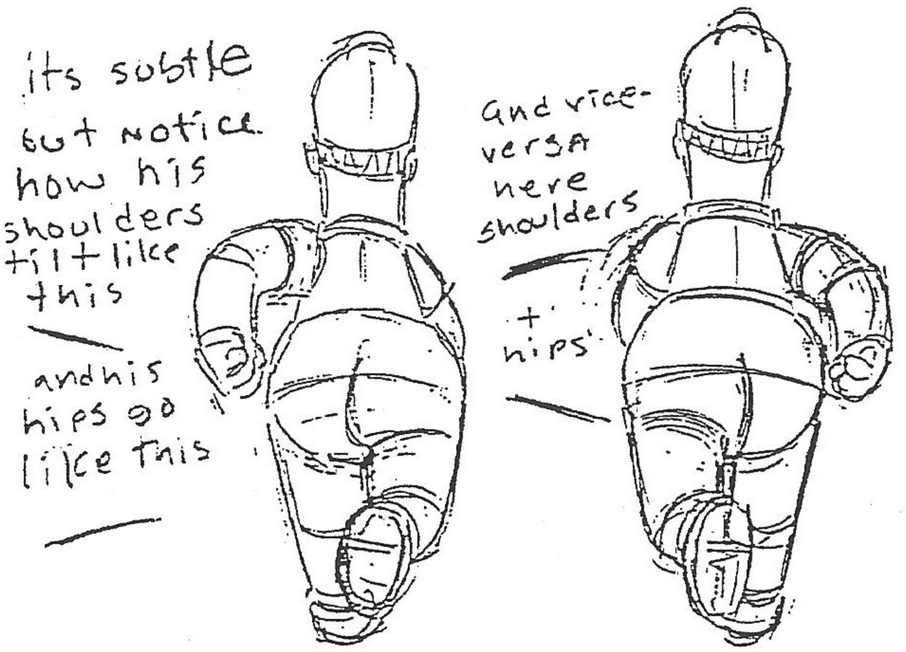


Homer is a pretty heavy guy - TO Give a feeling of weight to a run. JUST Be SURE to SQUASH him on THE DOWN POSE. keep his CENTER OF GRAVITY LOW - IN his BELLY/BEHIND AREA.

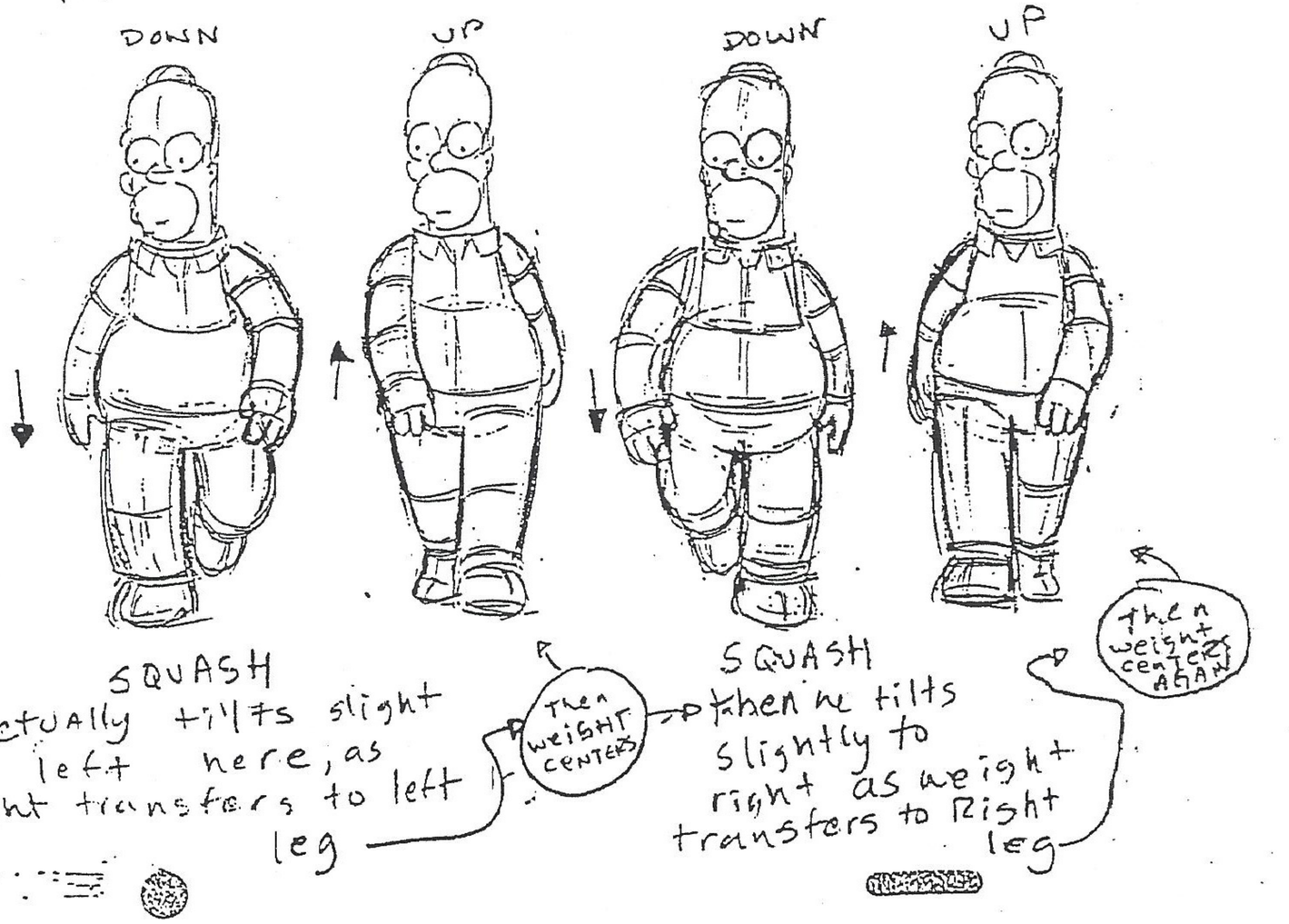


Running directly away from CAMERA:

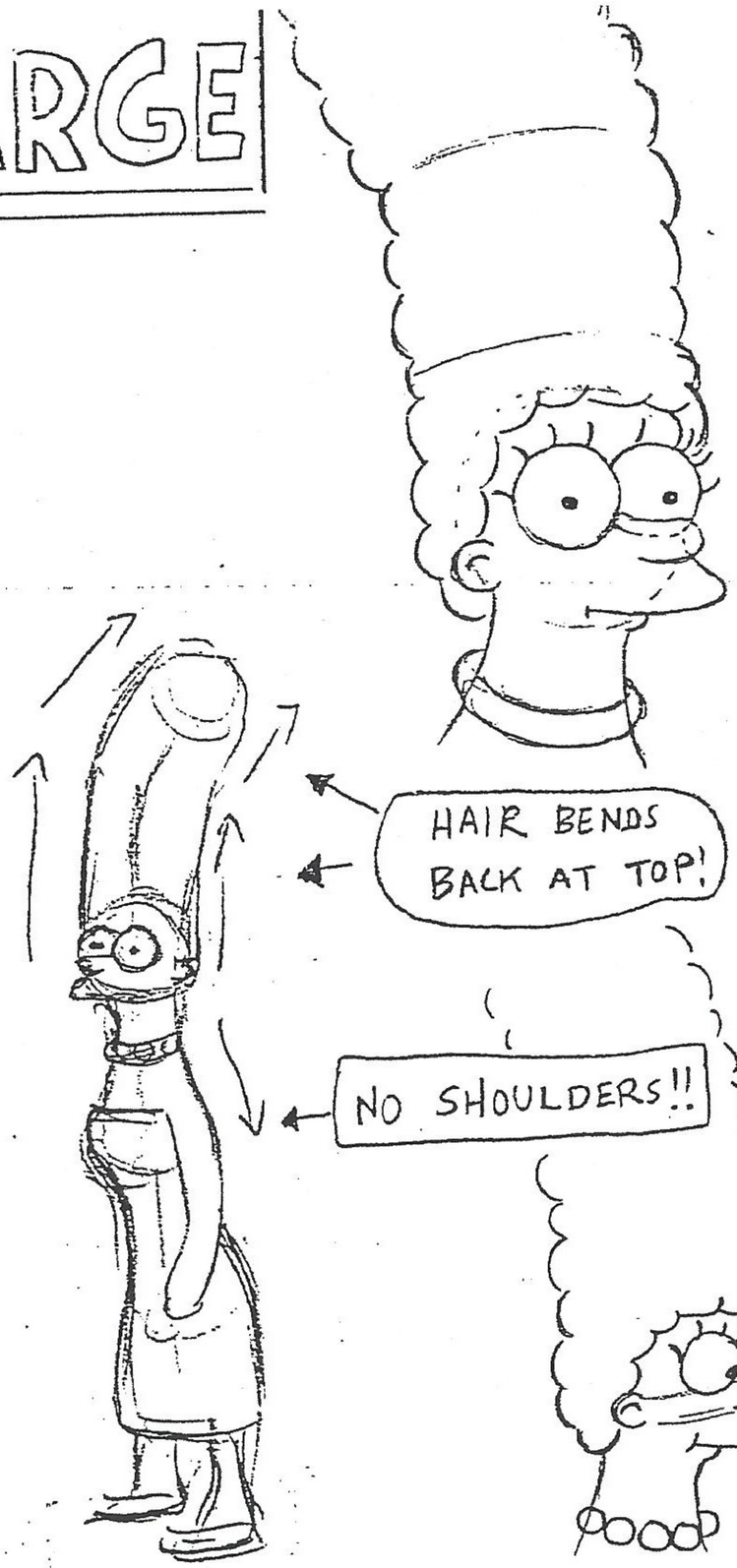
we Rarely do straight on WALKS but the principles are similar to the RUN AWAY from CAMERA: feet Are TOWARDS HOMERS CENTER



NOTICE FEET ARE TOWARDS HOMERS MIDDLE - THAT's where the center of gravity IS.



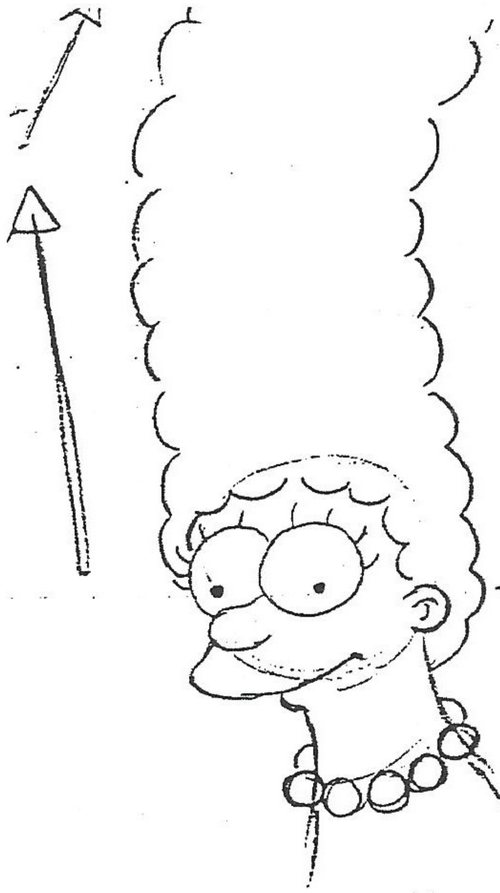
MARGE



HAIR BENDS BACK AT TOP!

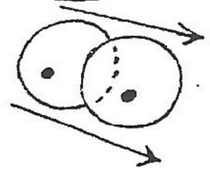
NO SHOULDERS!!

UPPER LIP DOMINATES LOWER-

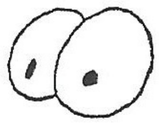


HAIR VISIBLE BEHIND EARS!

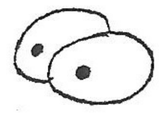
EYES:



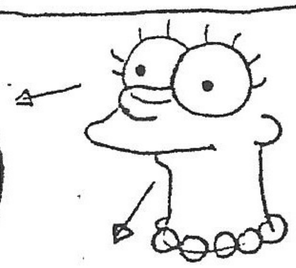
NOT:



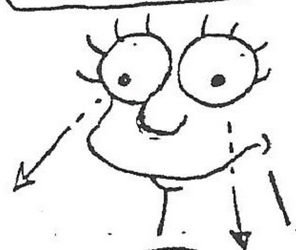
NOT:



MAKE EYES A BIT WALL EYED:



NEVER CROSSEYED:

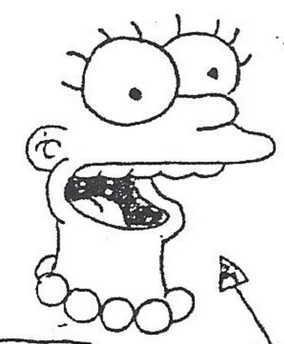


YES

NO

THIS IS A SPECIFIC STYLE OF MATT'S CHARACTERS -

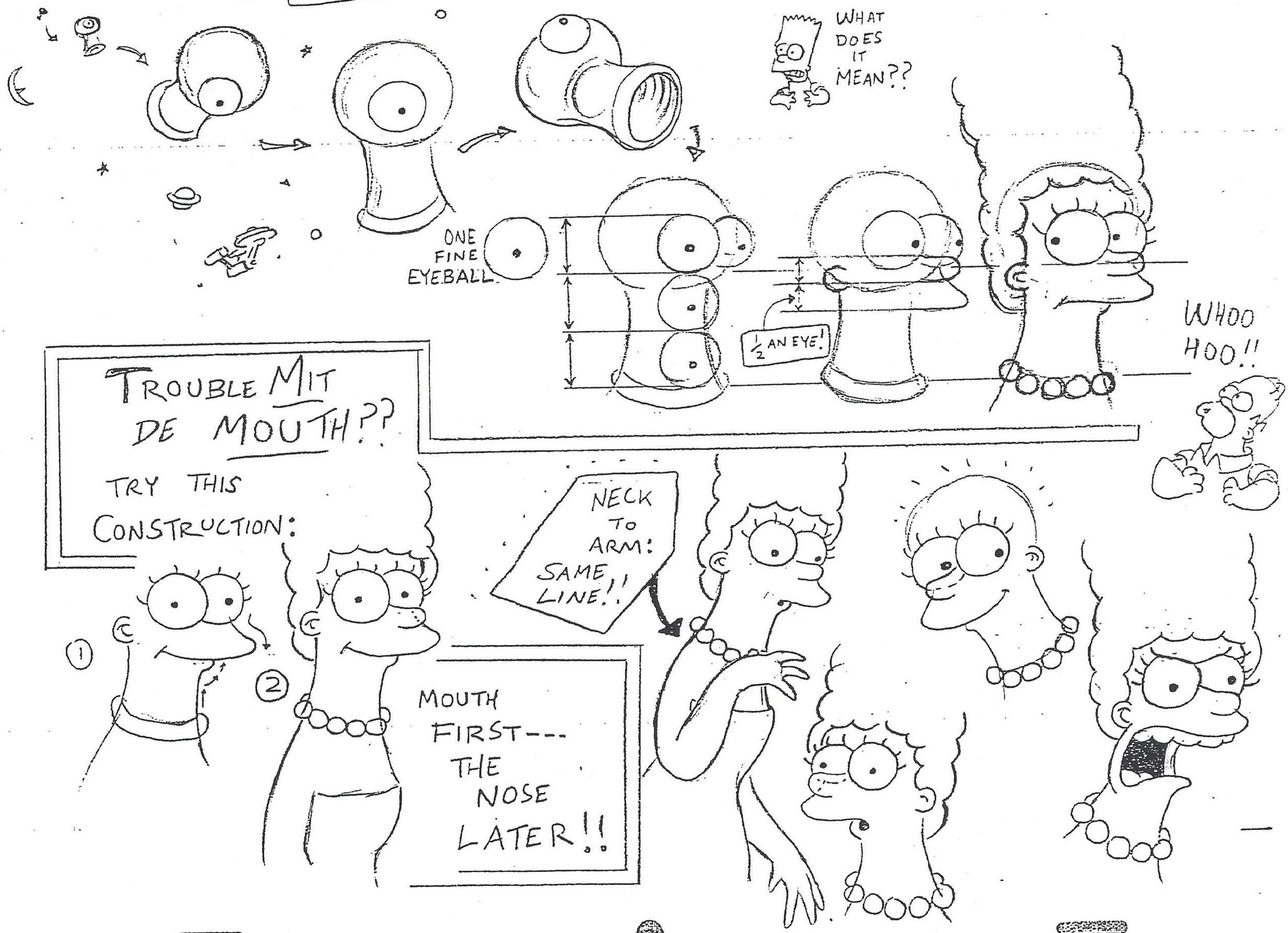
ROUGH



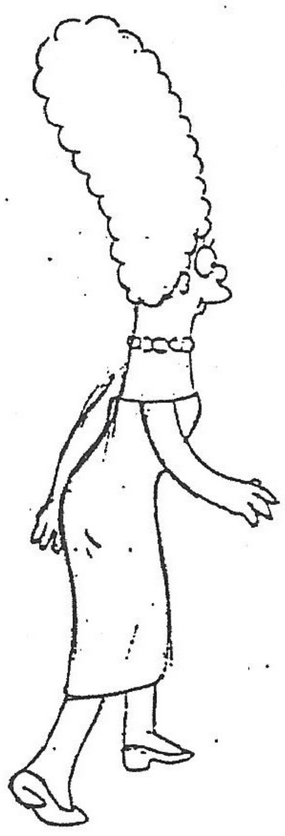
THINK OF LIP AS A THIN SHAPE AROUND MOUTH

CLEAN-UP

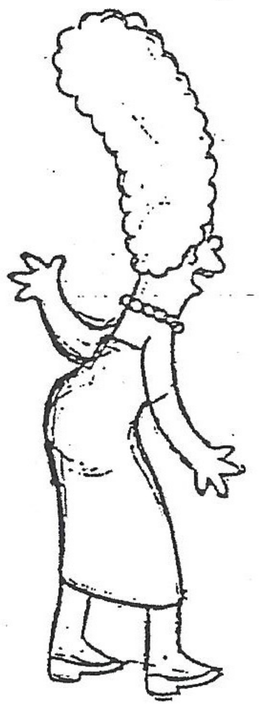
MARGE IN SPACE -ACE-ACE-ACE-



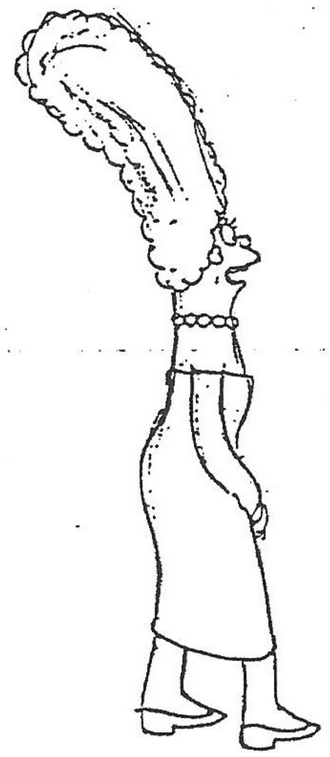
7F03 SC. 71



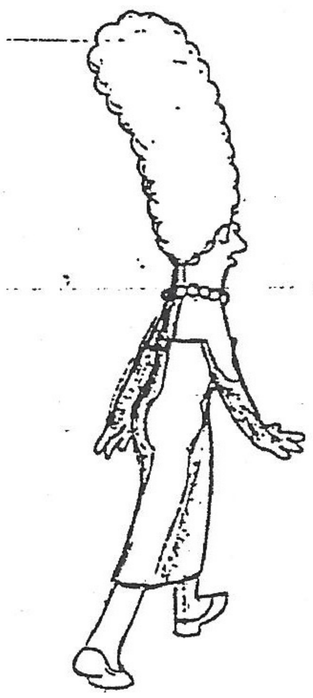
M1



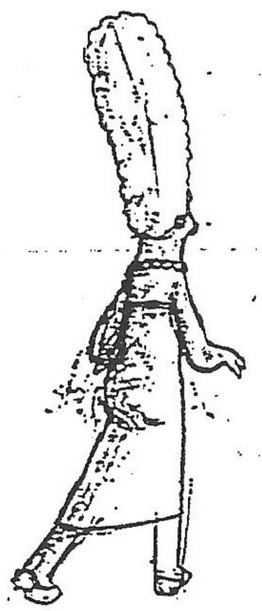
M2



M3



M4



M5

M6

M7

M8

M9

M10

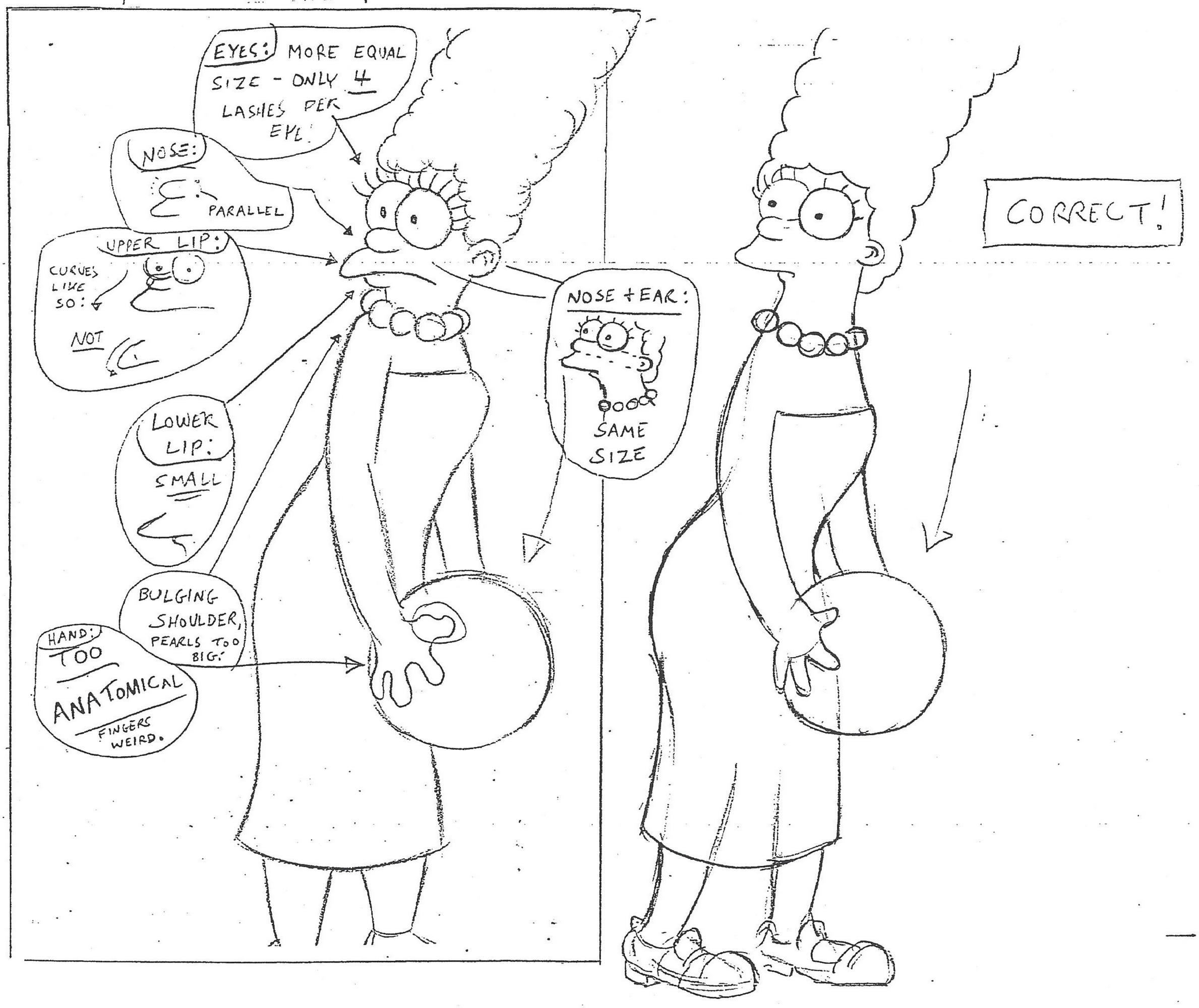
M11

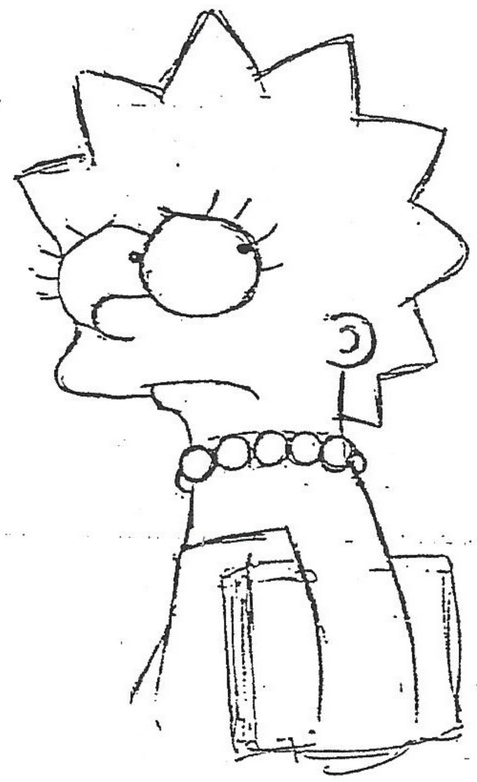
MARGE SHOULD BE -GRACEFUL- - ATTRACTIVE-

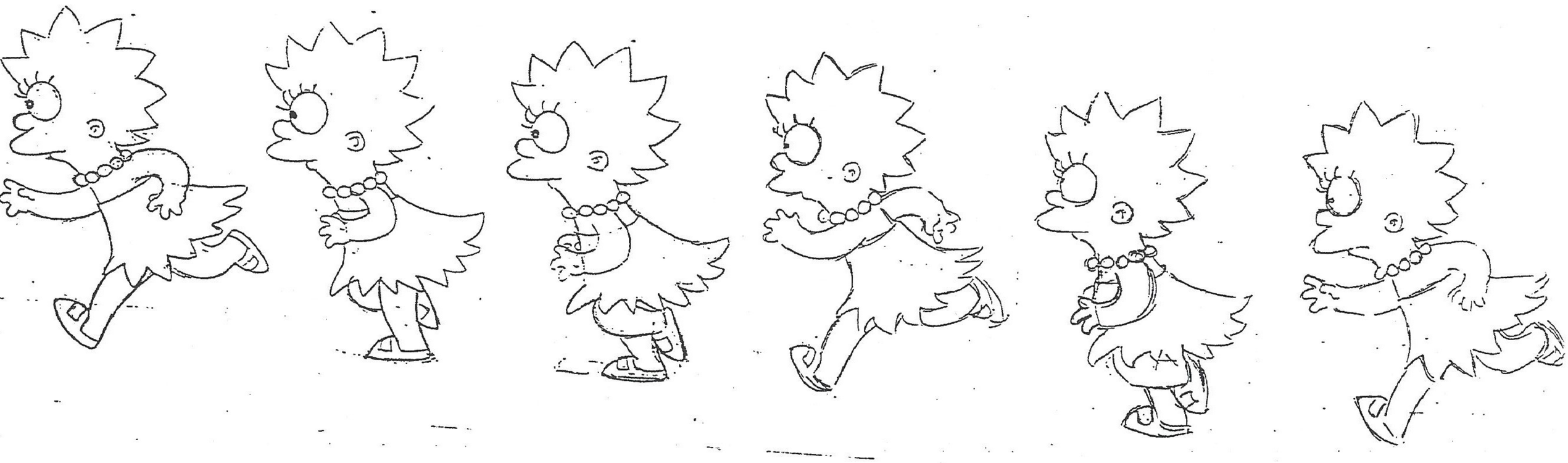
-YES, EVEN SEXY!-

I THANK YOU.

INCORRECT!!

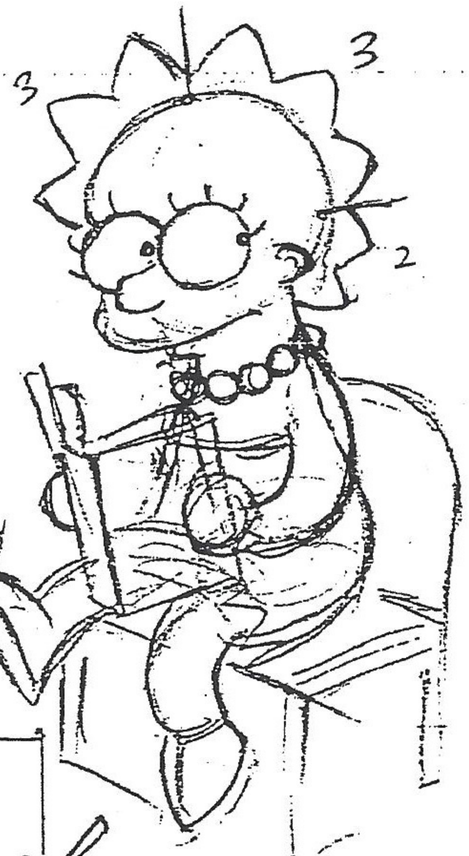

EYES: MORE EQUAL SIZE - ONLY 4 LASHES PER EYE.
NOSE:
PARALLEL
UPPER LIP:
CURVES LIKE SO:
NOT
LOWER LIP:
SMALL
BULGING SHOULDER, PEARLS TOO BIG.
HAND:
TOO
ANATOMICAL
FINGERS WEIRD.
NOSE + EAR:
SAME SIZE
CORRECT!

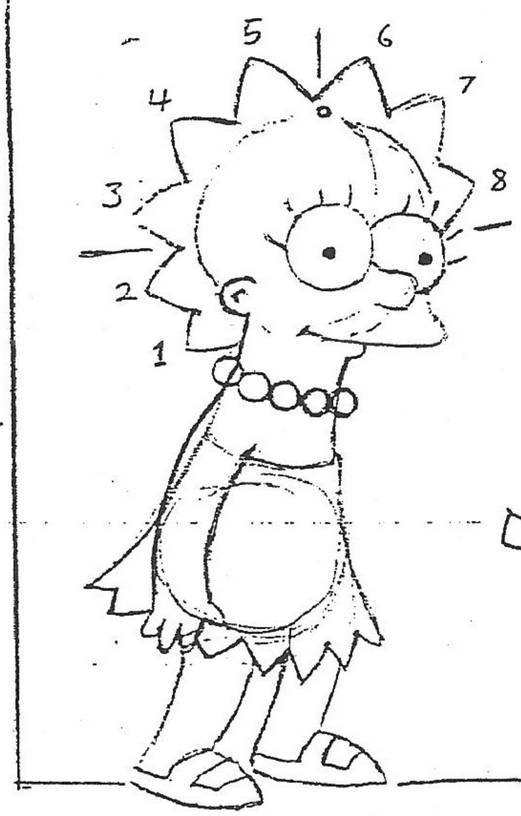


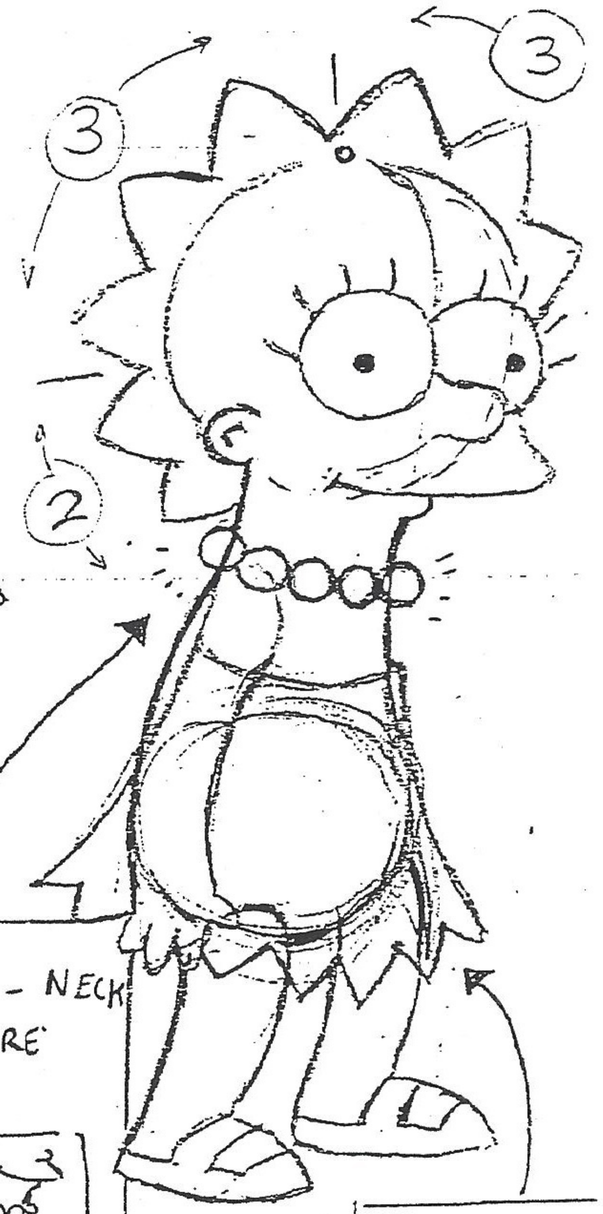


LISA

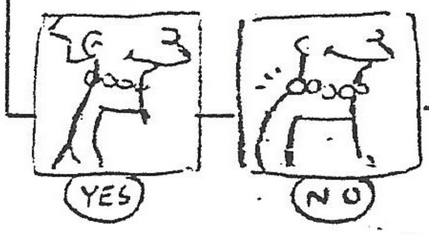
- 8 POINTS OF HAIR.
- CONSTRUCTED IN GROUPS OF 3 · 3 · 2 ..
- NECK AND ARM IS THE SWEEP OF THE SAME LINE.
- NECK AND BODY LINE THE SAME.



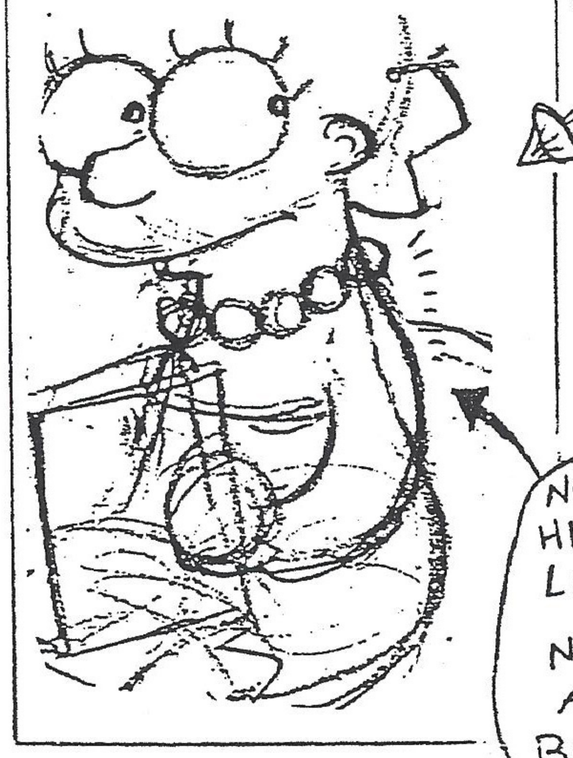




NOTE
HIDDEN LINE - NECK AND ARM ARE CONNECTED!

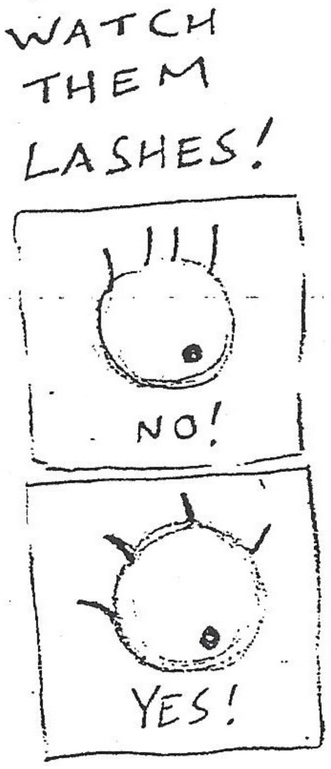


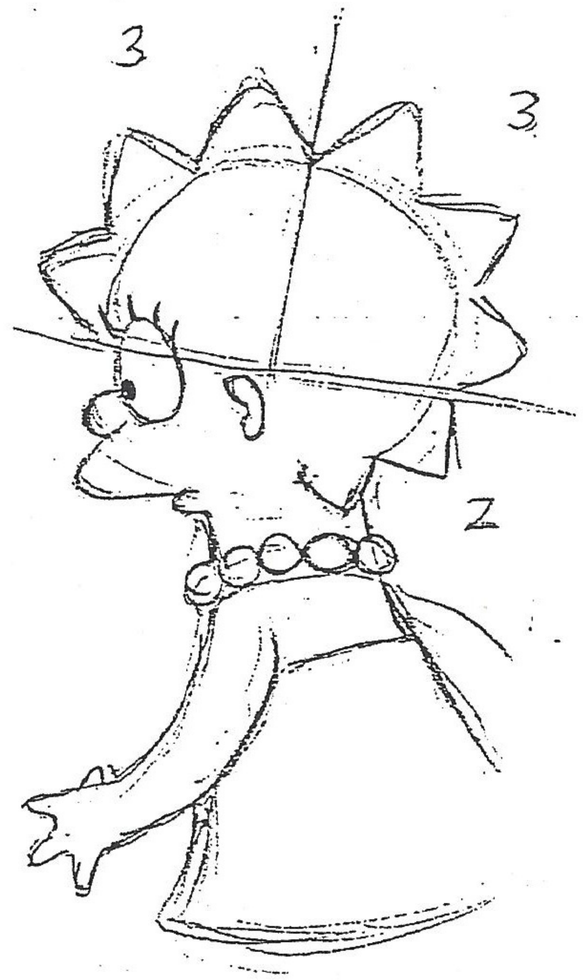
NOTE
LEGS INSERT IN BALL OF TRUNK

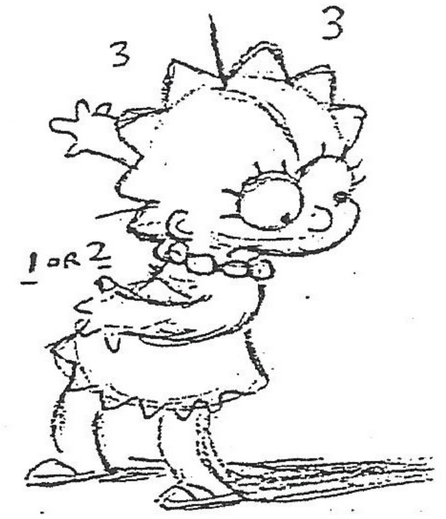


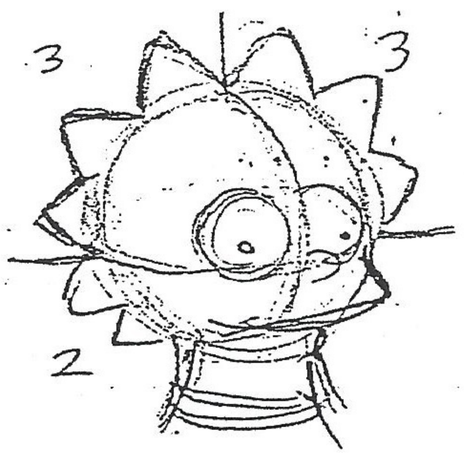
NOTE HIDDEN LINES OF NECK AND BODY

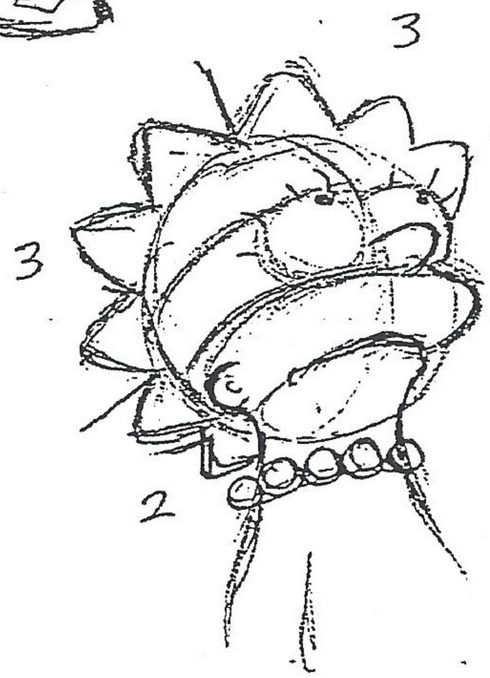
LISA'S HEAD: 3, 3, 2!

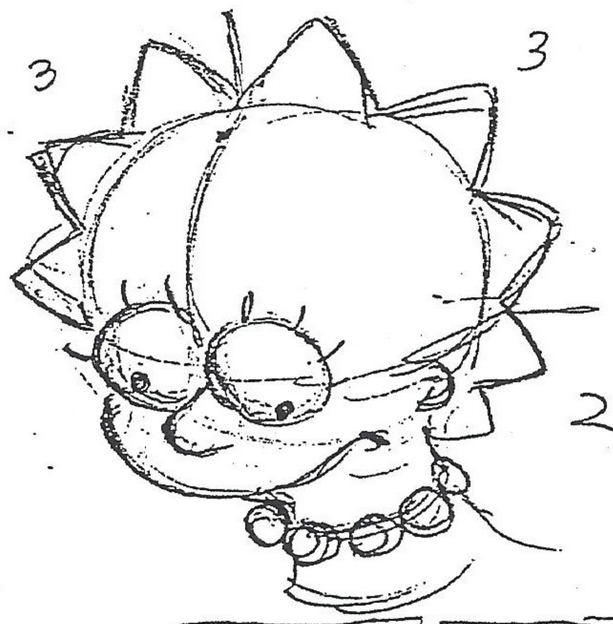


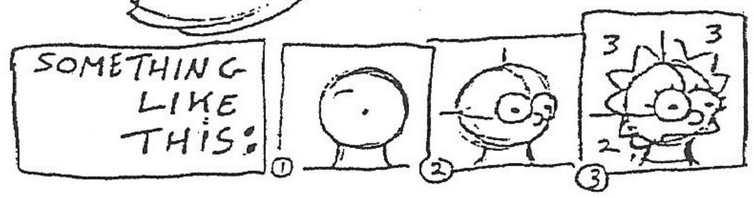




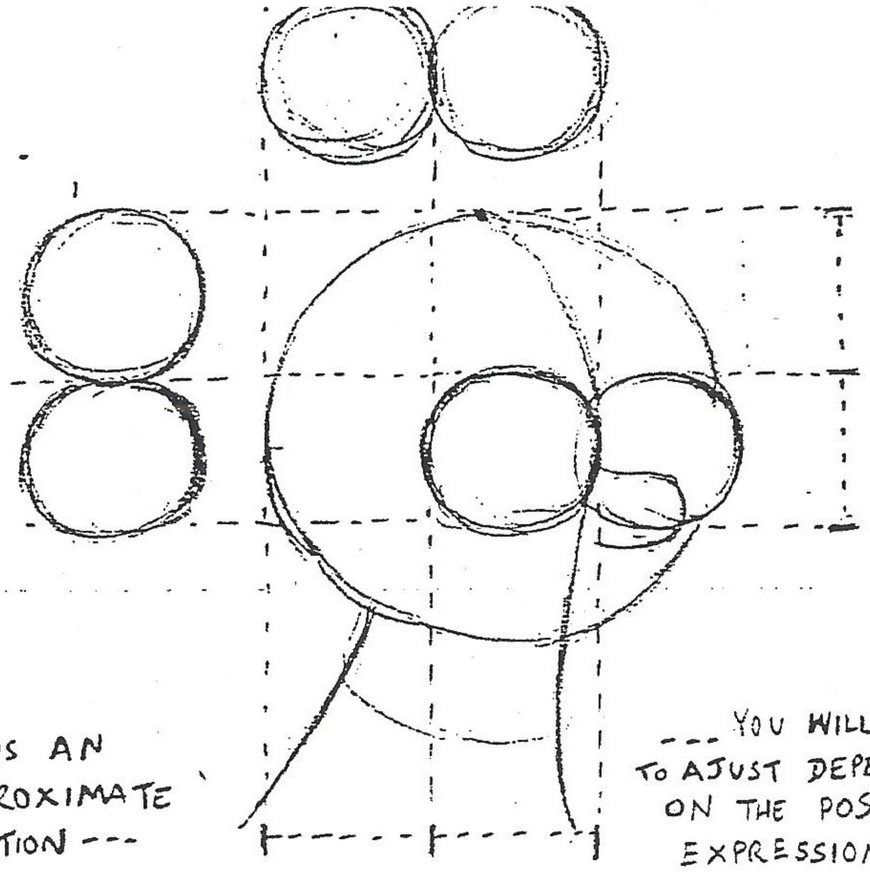








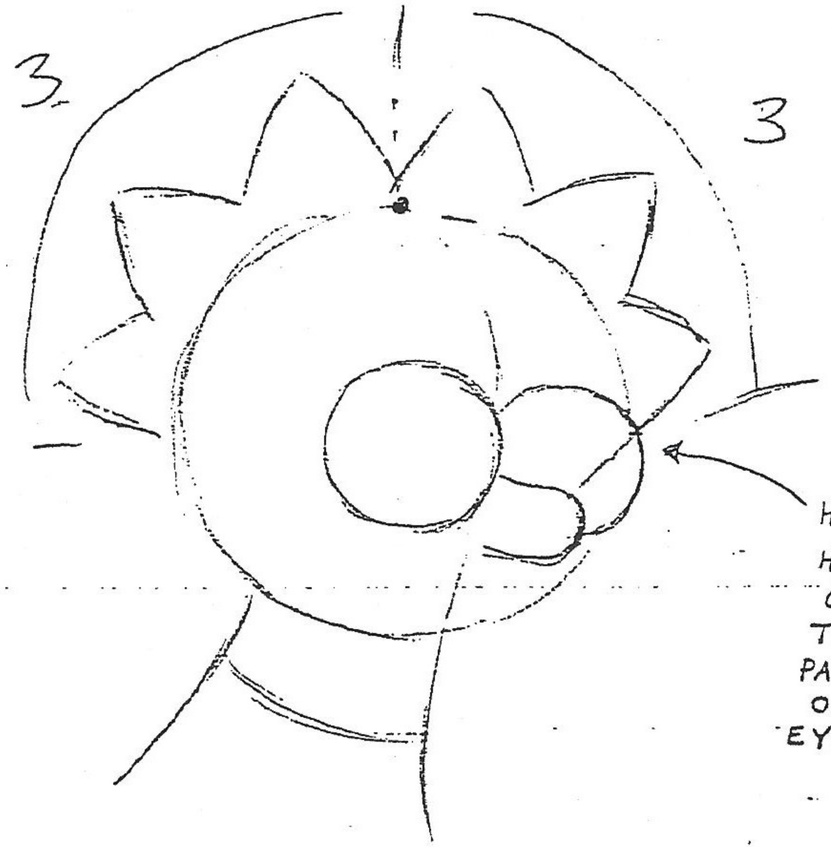
LISA'S MYSTERIOUS HEAD



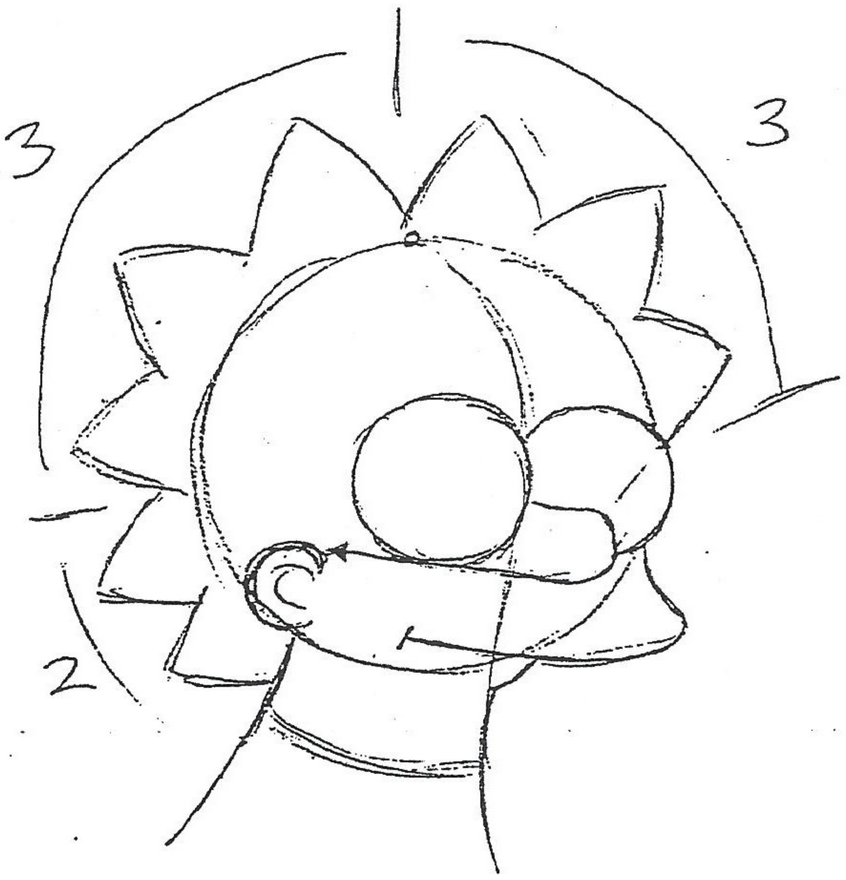
(1)

THIS IS AN APPROXIMATE PROPORTION ---

--- YOU WILL NEED TO AJUST DEPENDING ON THE POSE, EXPRESSION.

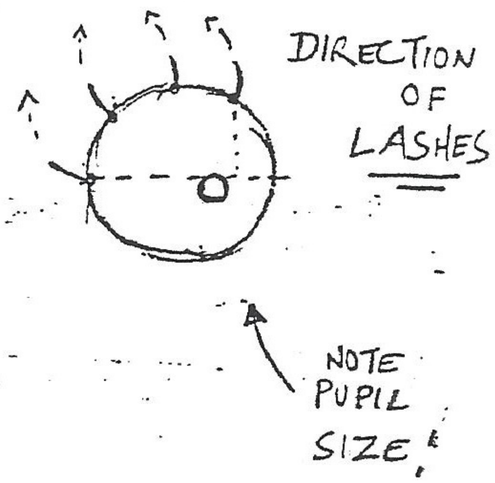


(2)

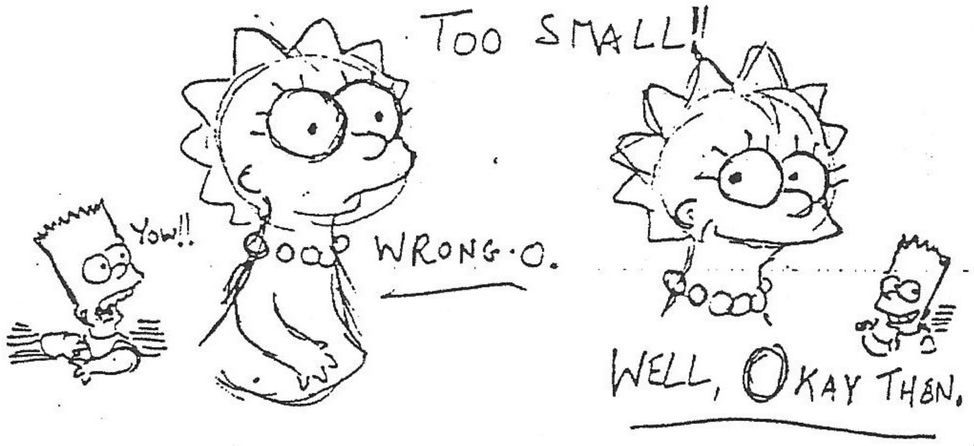


(3)

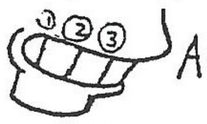
(4)



DON'T MAKE LISA'S HEAD TOO SMALL!!



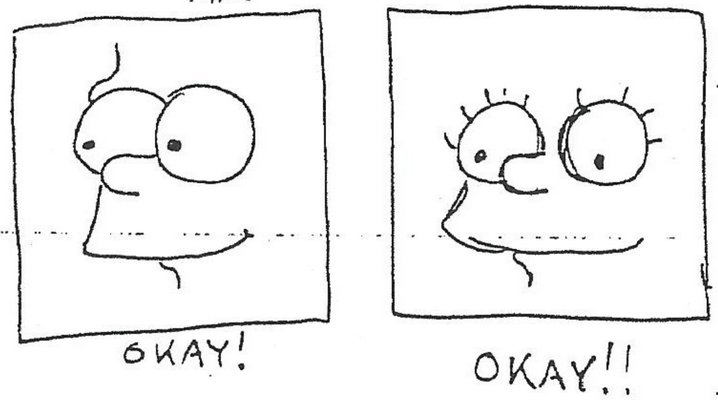
TEETH:

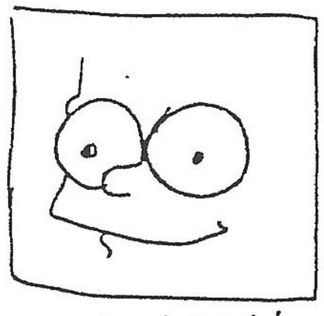
WHEN DOING THE TEETH YOU MUST HAVE AT LEAST THREE LINES IN THE SMILE  AND THE FRONT LINE MUST SLANT!

WRONG! WRONG! BAD DOG! BAD BAD DOG!!!

NOTE THAT 4 LINES IS BETTER THAN 3. 3 IS THE MINIMUM AMOUNT. NOTE ALSO HOW THE SPACING IS NOT EQUAL

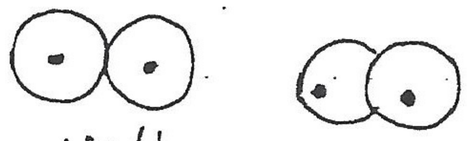
A NEEDLING PROBLEM WITH EYES THAT ANNOYS DIRECTORS TO NO END.





NO ONE-POINT TANGENTS!!

EYES OVERLAP CLEARLY, OR THEY ARE SEPARATED CLEARLY!! DO NOT POSE THEM IN THIS IN-BETWEEN-DRAWING STAGE!



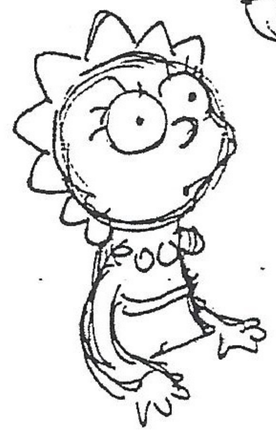
WHEN DRAWING LISA.... DON'T!!

NO MISSHAPEN HEAD!!

NO BULGING SHOULDER!!

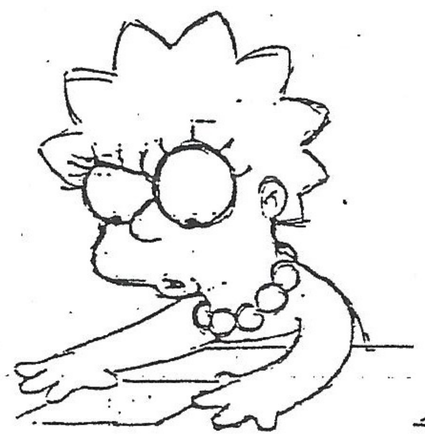
ROUND SHAPE OF HEAD! ARM FLOWS FROM NECK IN ONE GRACEFUL LINE!

OOPS! A BIT FLAT HERE!



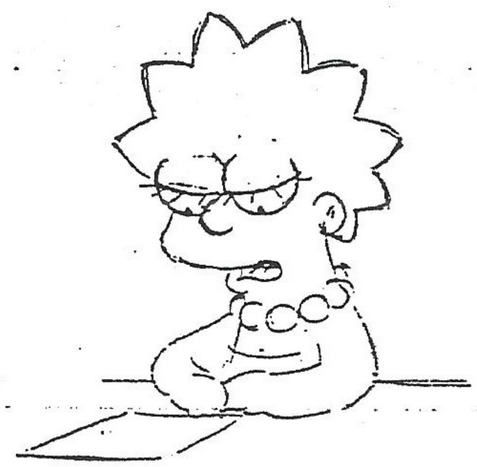
LISA GETS A D...

A-1



A-2

A-4

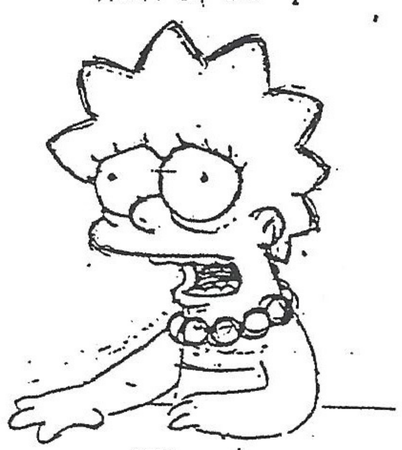


A-5

A-6

A-7

A-8



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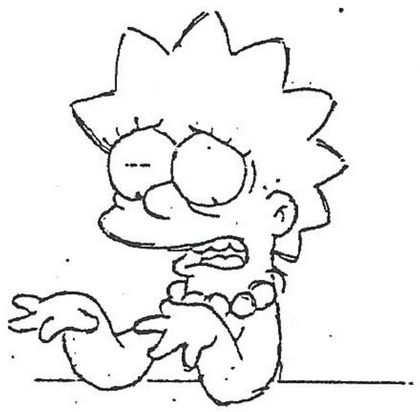

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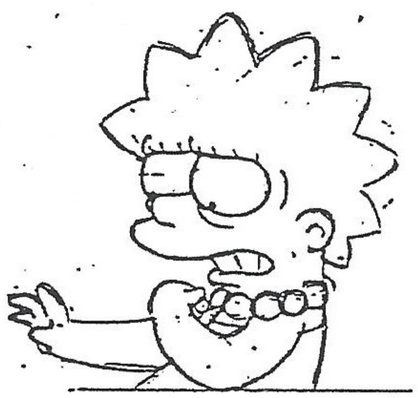
A-11



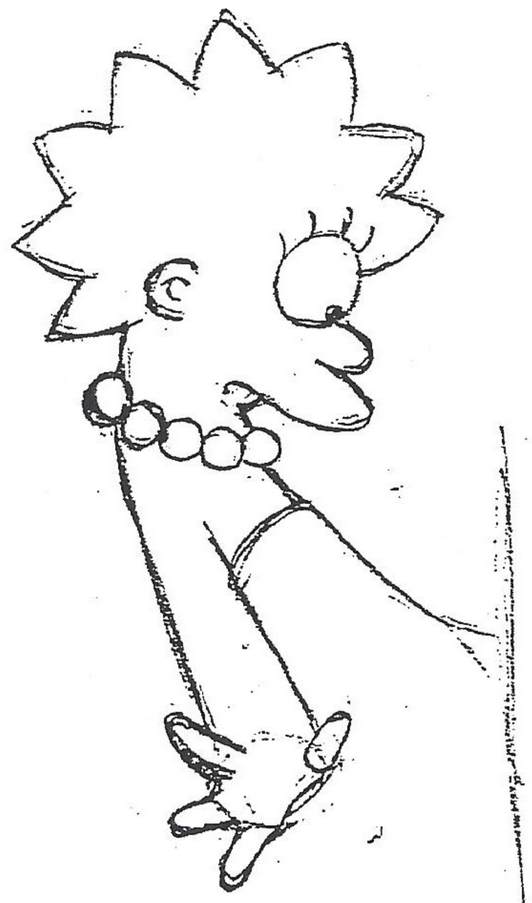
A-12

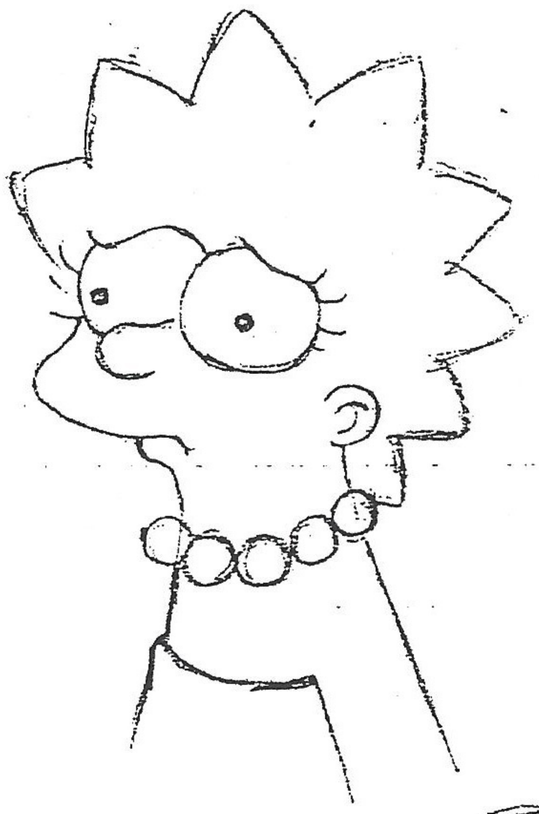
A-12A

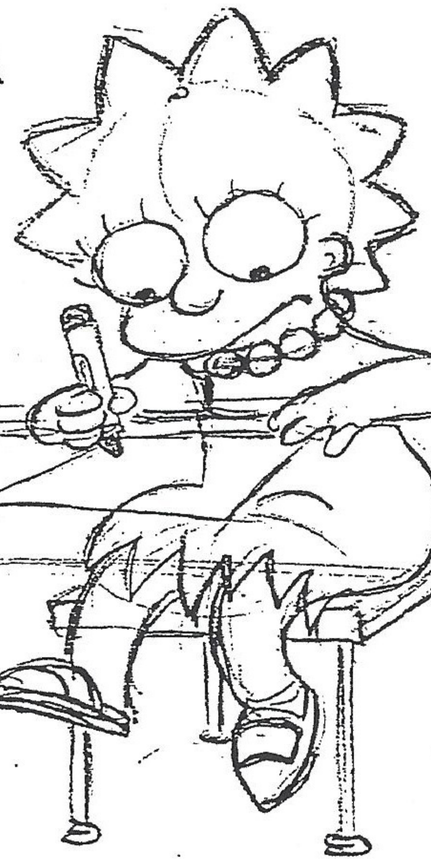
A-13

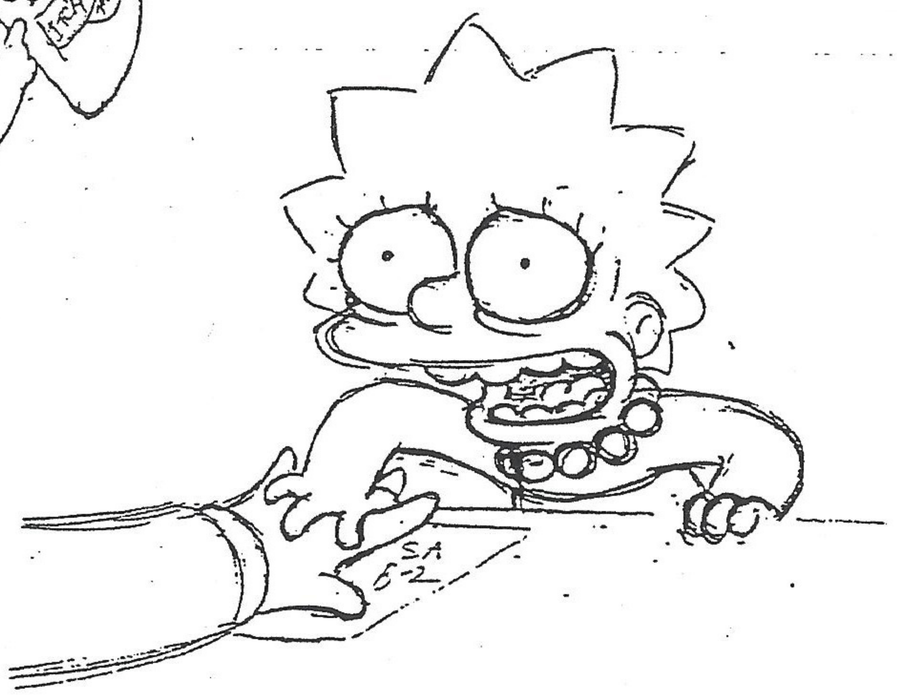
A-13A

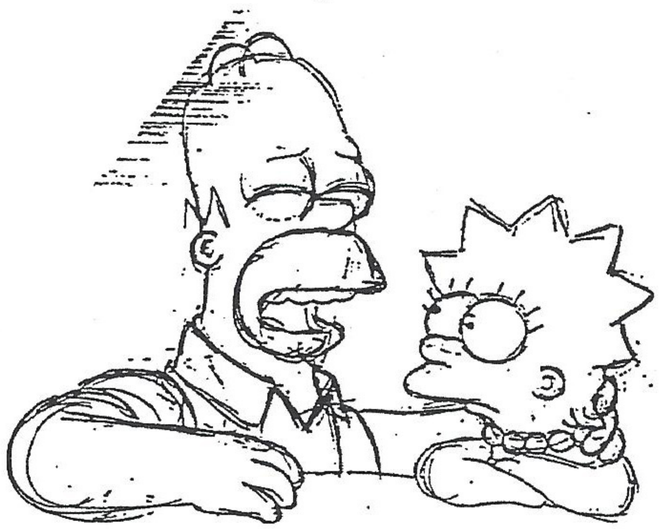
A-14








SA
5-2



ETERNITY

...THE DIRT'S

NOT COMING OFF!

A-14A

A-15

A-16

O-

A-17

A-19

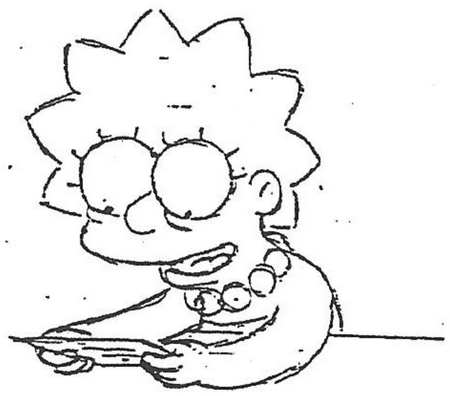
-KAY.

A-20

CALM DOWN.

A-21

THIS MUST JUST BE A LITTLE



A-23

TYPO.

A-24

(LAUGHS)

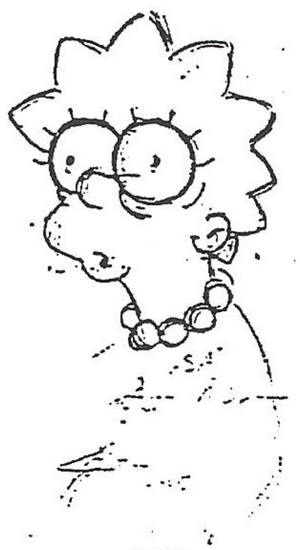
ANIMATION NOTE:

PLEASE KEEP TEETH CLINCHED THRU OUT GIGGLE

MOVE CORNER OF MOUTH ONLY

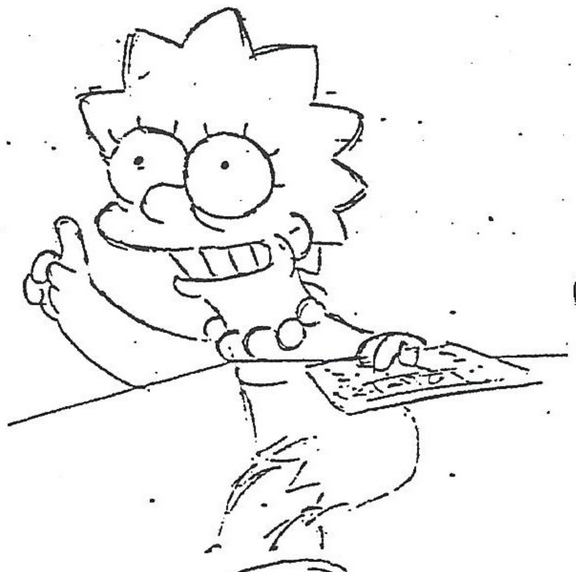
A-25

OH



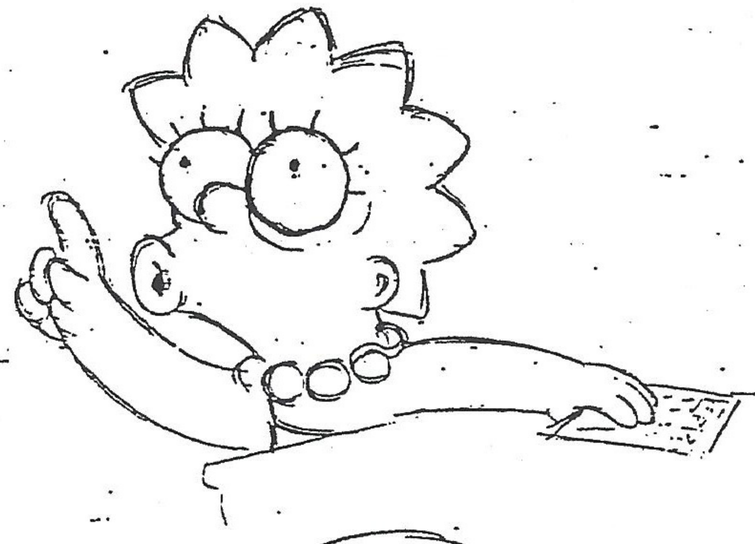
A-28

...MISS



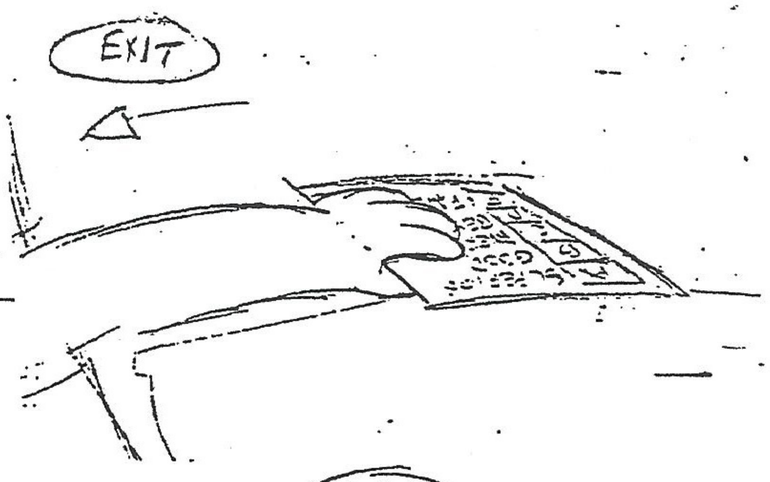
A-29

HOO-



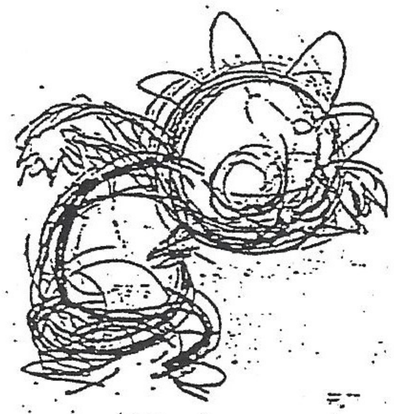
A-30

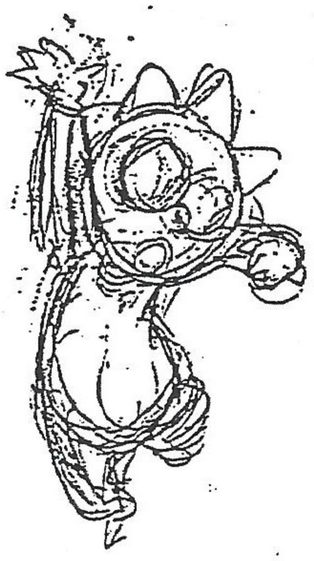
-VER!

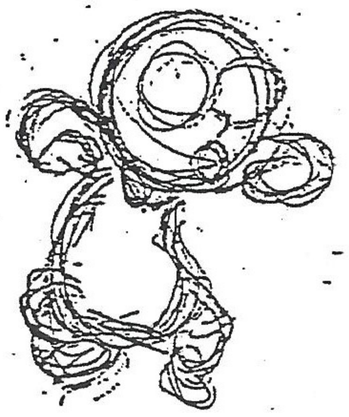


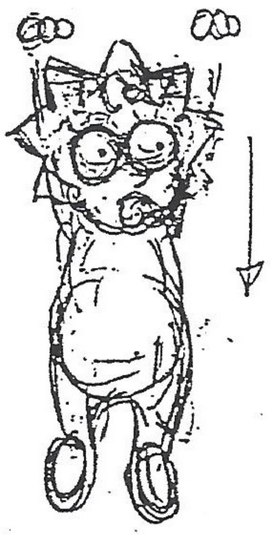
A-31

MAGGIE ACTION SCENE



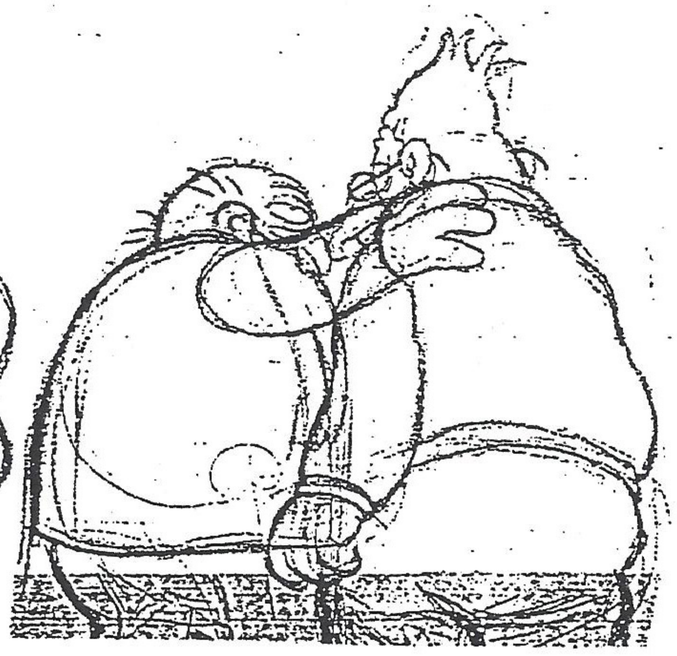


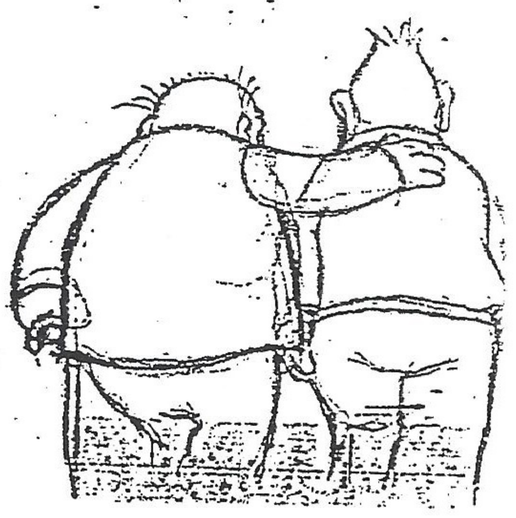




GRAMPA page 1.

GRAMPA page 1 more.





GRAMPA AS "OLD MAN WINTER"

GRAMPA: (LAUGHS)

G-1

WITH ICE AND SNOW

G-2

...RIGHT!

WHAT ARE YOU GOING TO DO ABOUT IT

G-3

I FILL YOUR DRIVEWAY

NOTHING!

G-4

THAT'S WHAT

G-5

UH, UH, UH...

G-6

HOMER (O.S.): STOP!

G-7

FLANDERS

BLINK

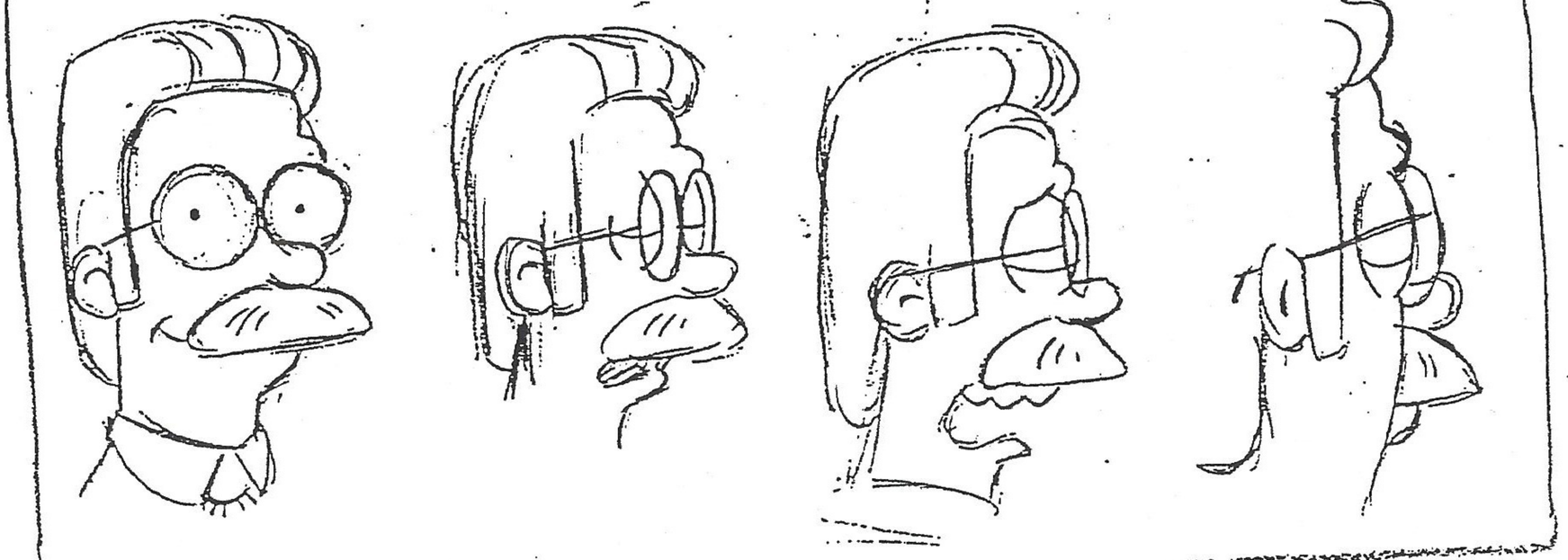
YELLOW

LIKE HOMER

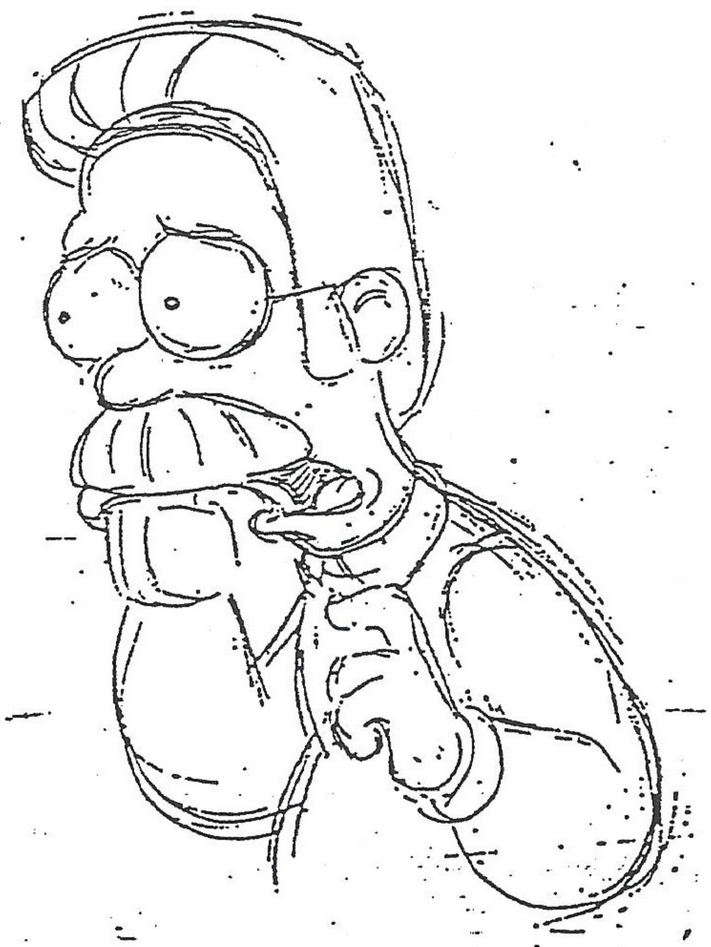
NOT

LIKE MILHOUSE

NOTE: GLASSES ON HEAD TURN



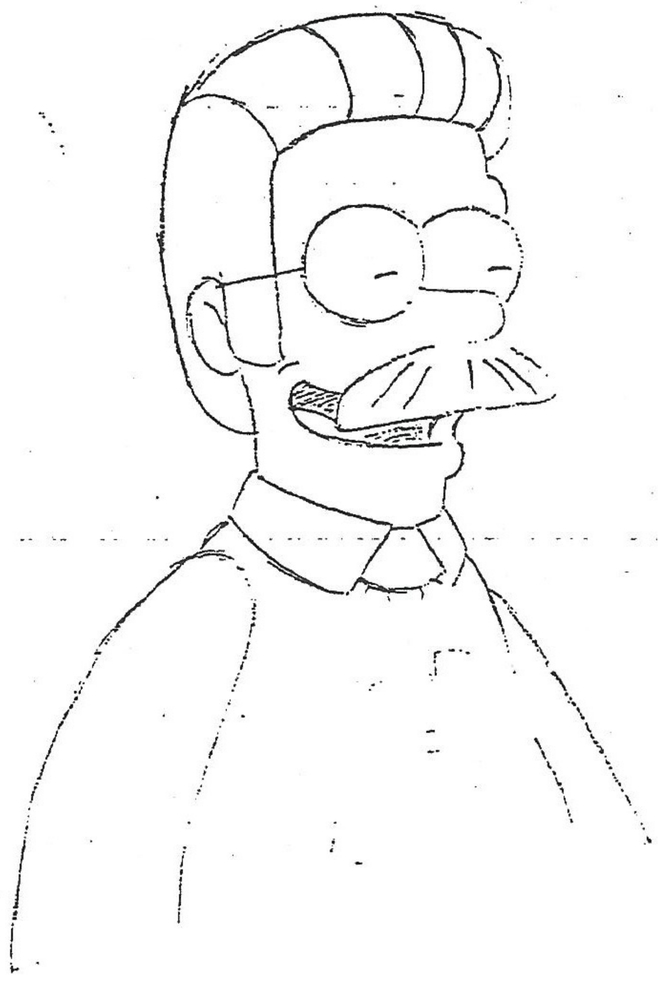
EXPRESSIONS - HE DOESN'T HAVE TO EC. MR. STONEFACE.



YELLOW

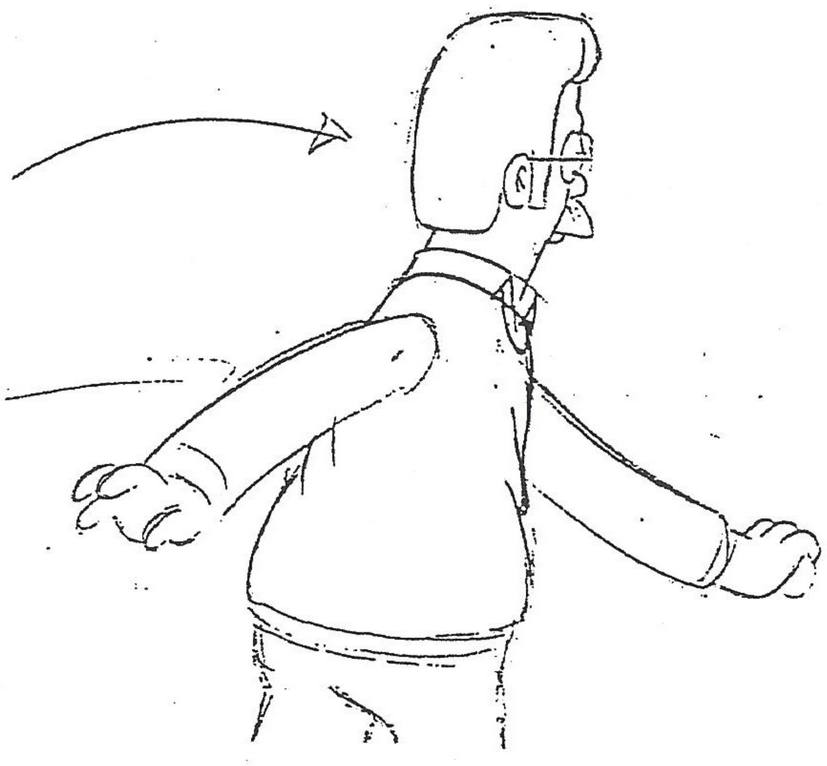
WHITE

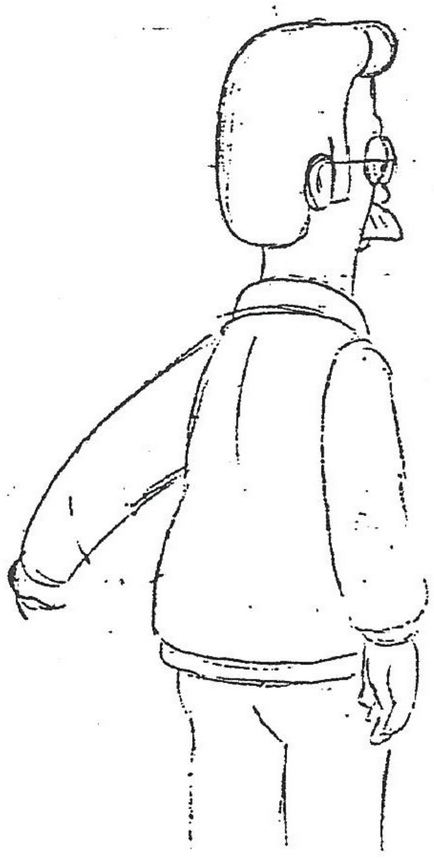
Howdy! My name is
NED

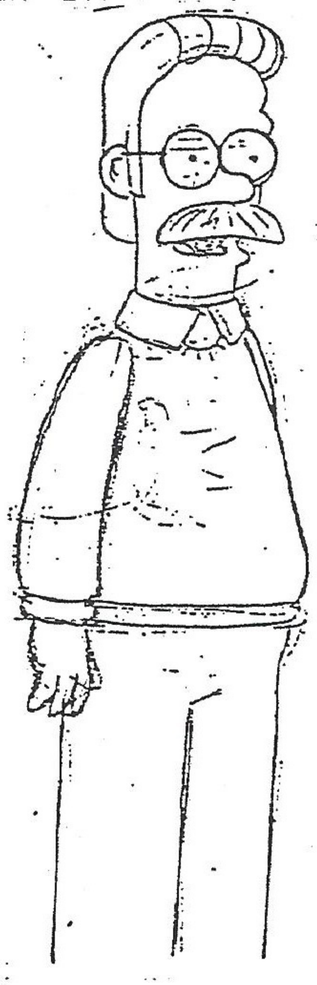


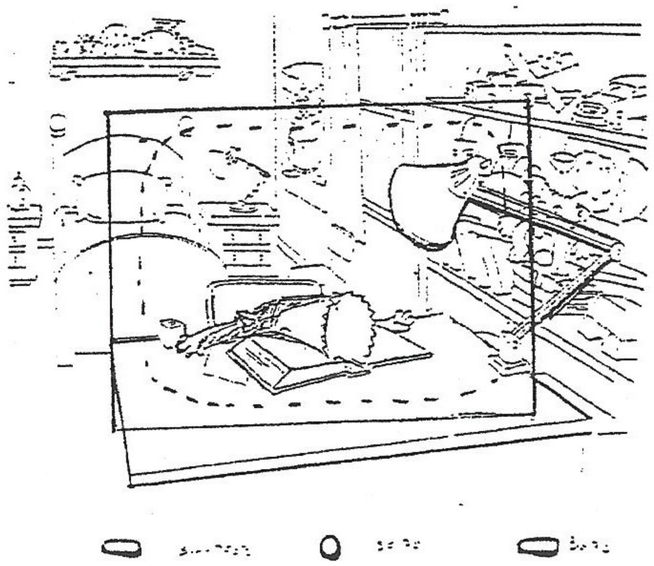
Howdy! My name is
NED

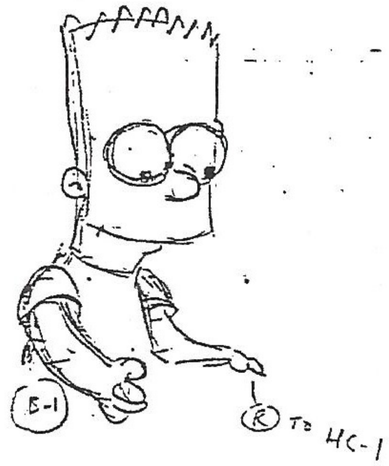
Howdy! My name is
NED

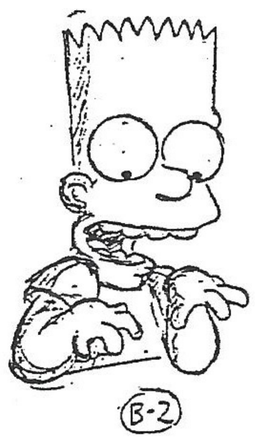









B-1
Ⓚ TO HC-1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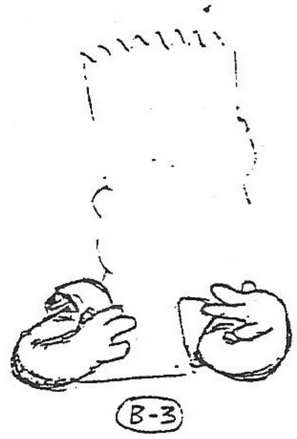
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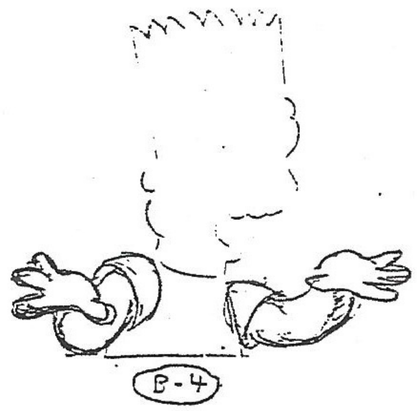
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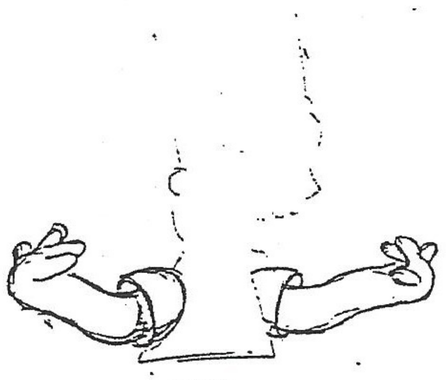
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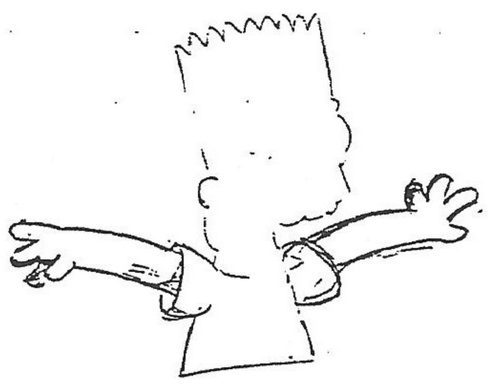
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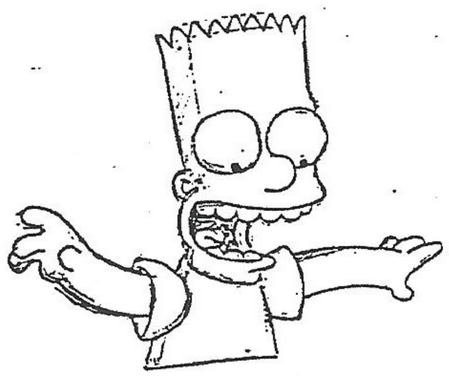
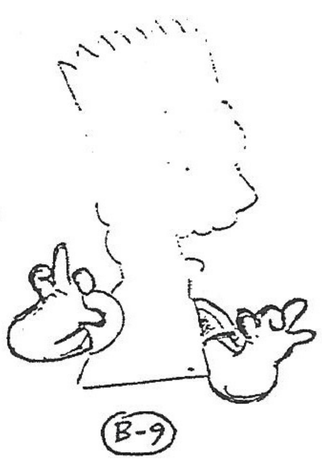

B-6A

B-7

B-8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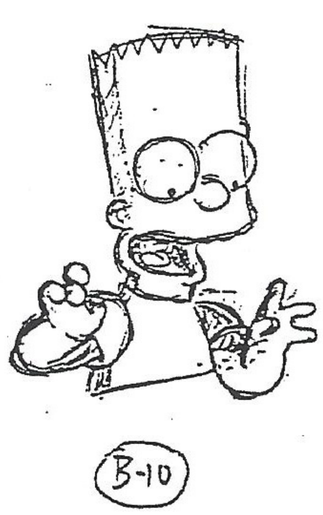
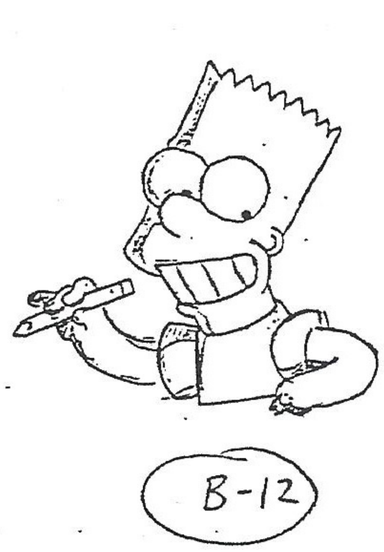

B-10

B-11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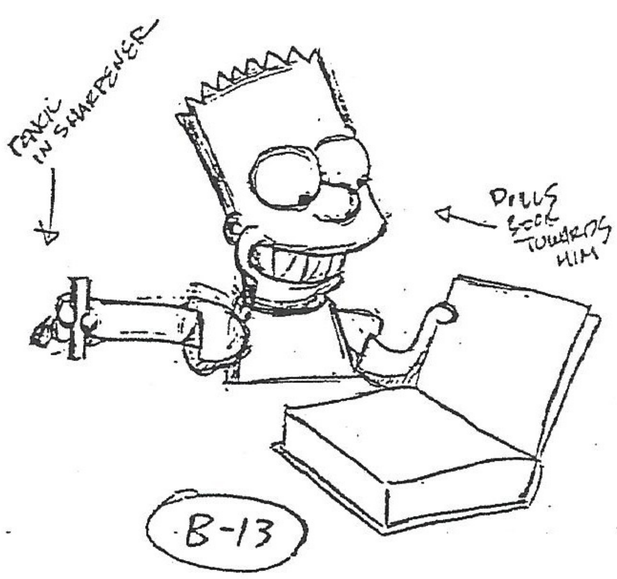
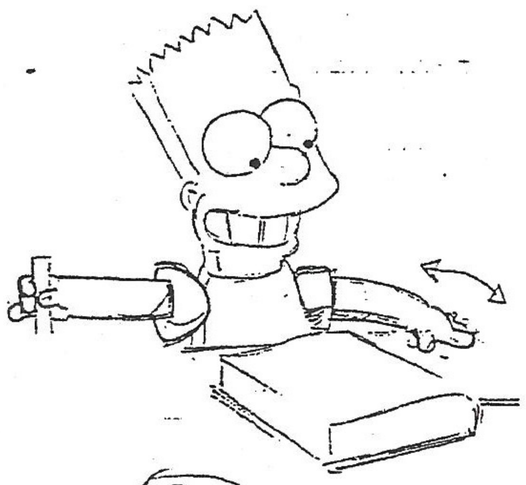

FRANKIE IN SHARPENER
DOLLS LOOK TOWARDS HIM
B-13



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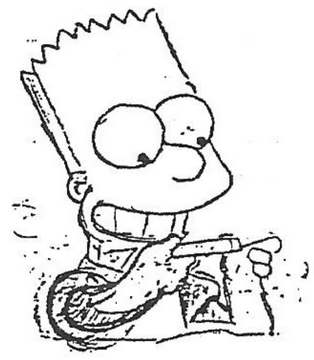

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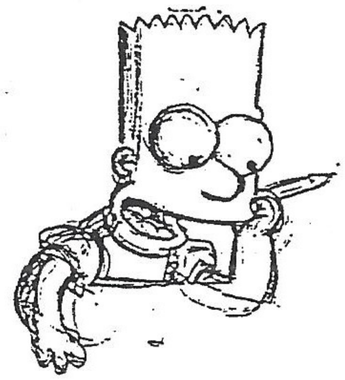

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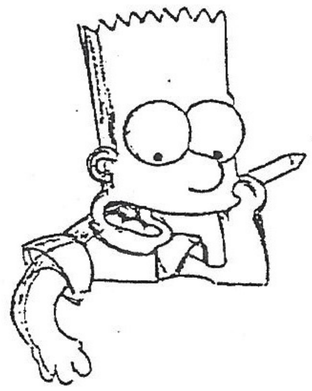

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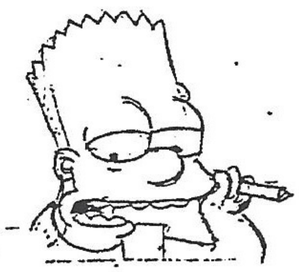
B-18



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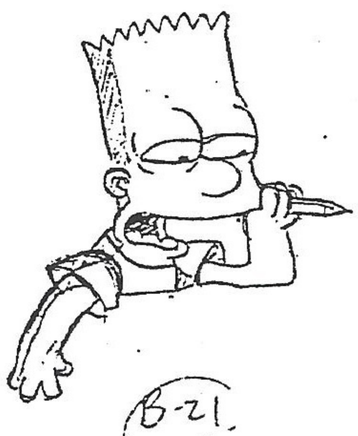
B-20



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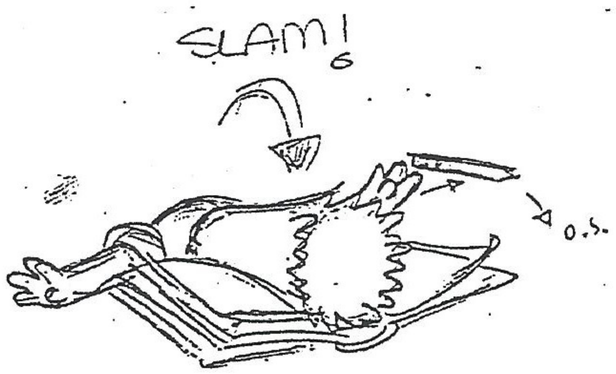
B-22



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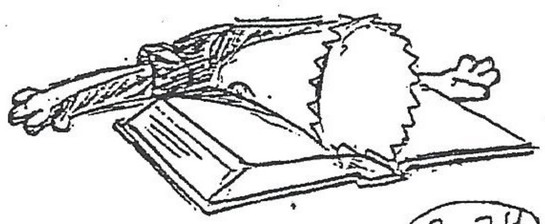

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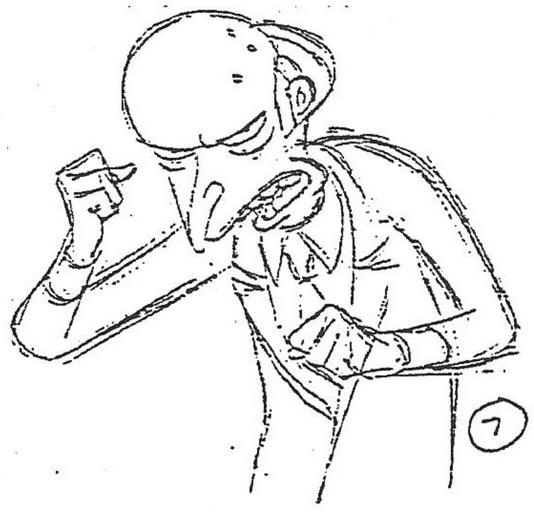
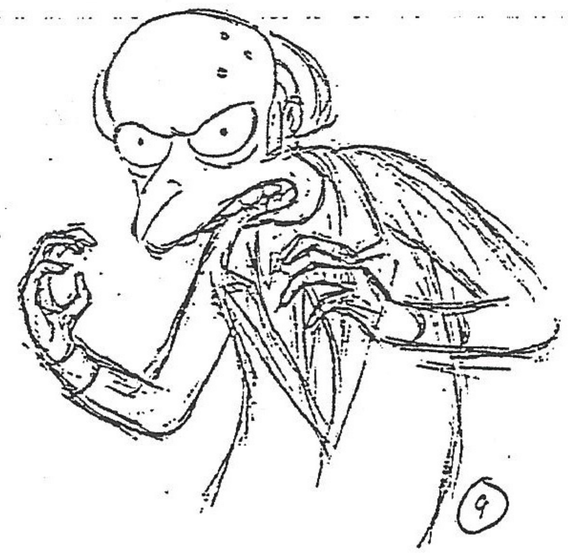
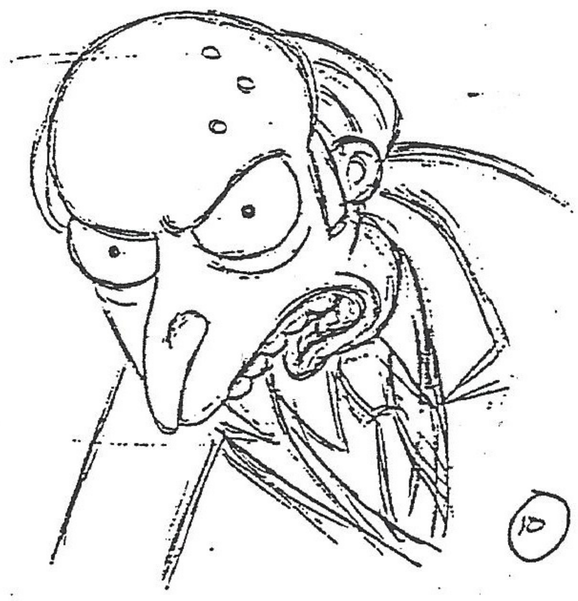






Burns
7215 sc. 280

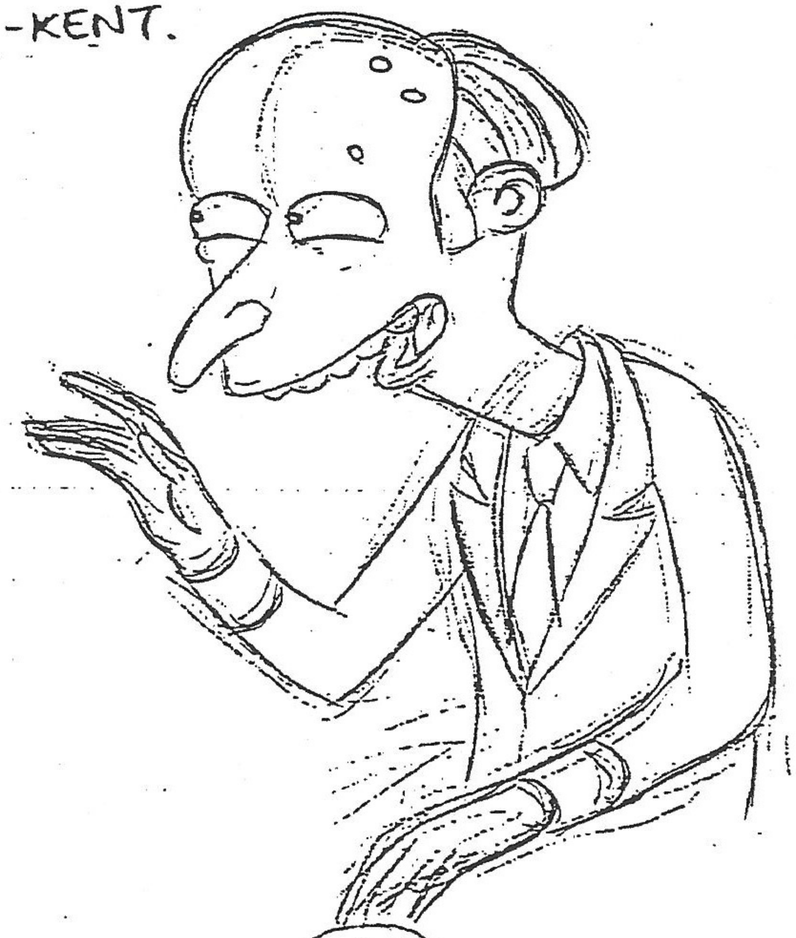
A Burns Soliloquy

A-1

"THANK YOU-

A-2

-KENT.



A3

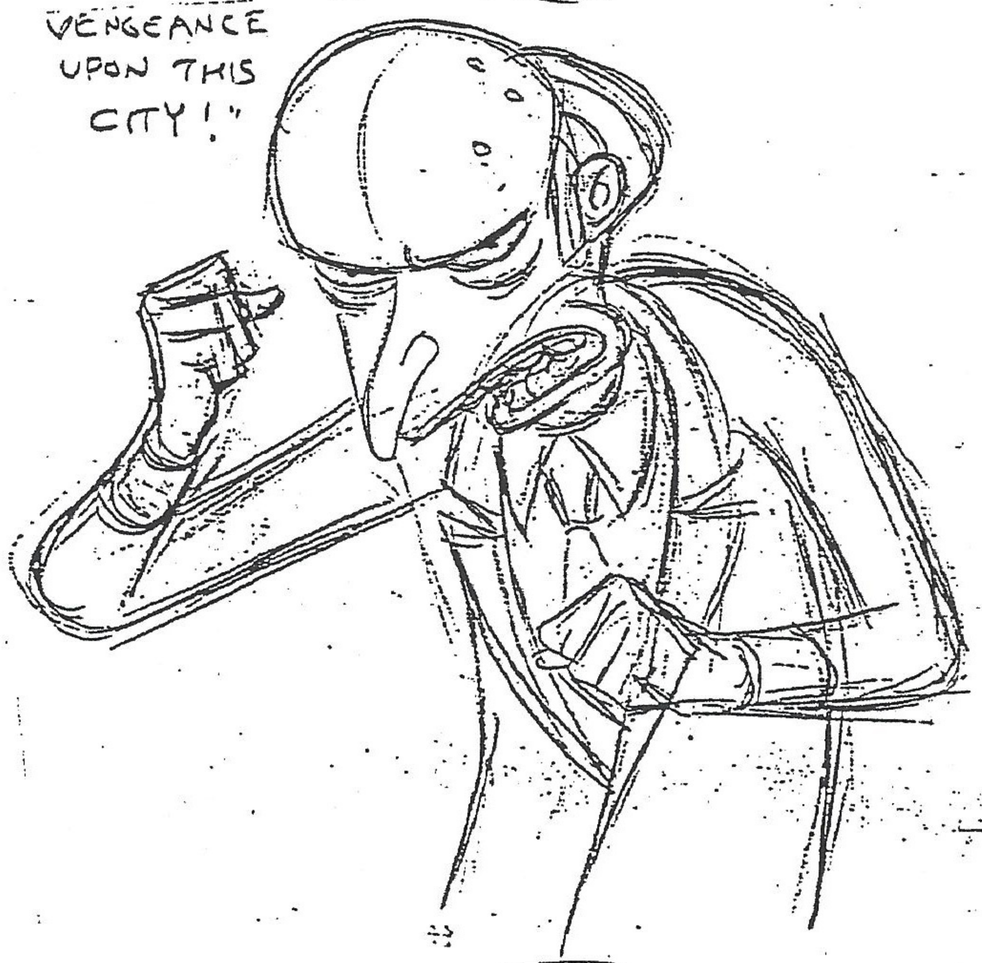
FIFTEEN MINUTES FROM NOW-

A-4

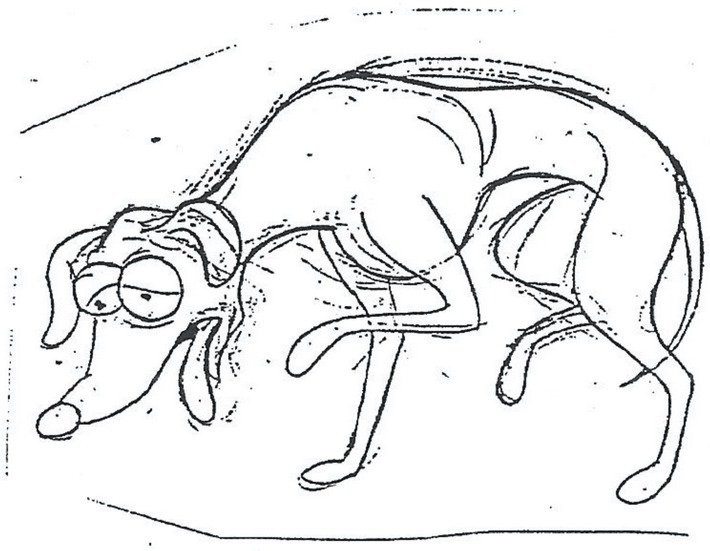
-I WILL WREAK A TERRIBLE

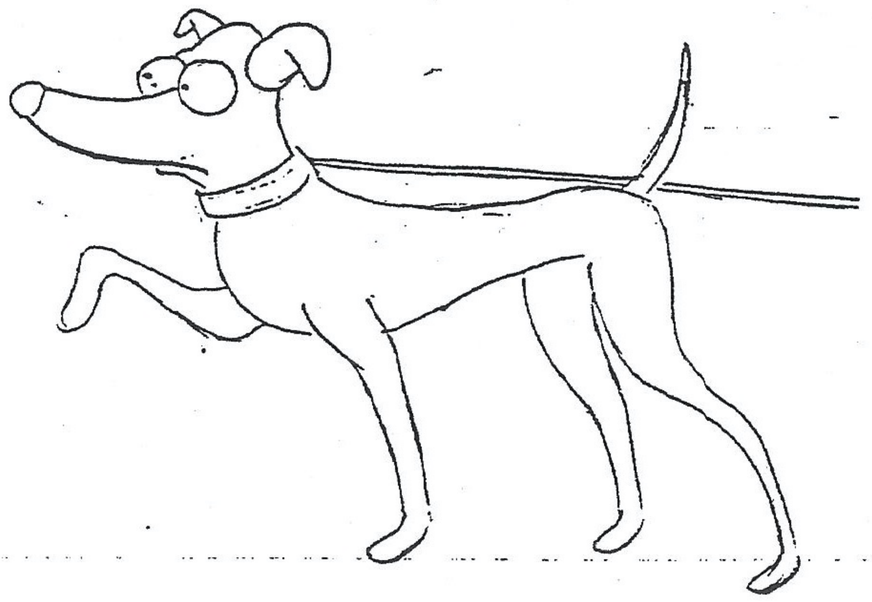
A-5

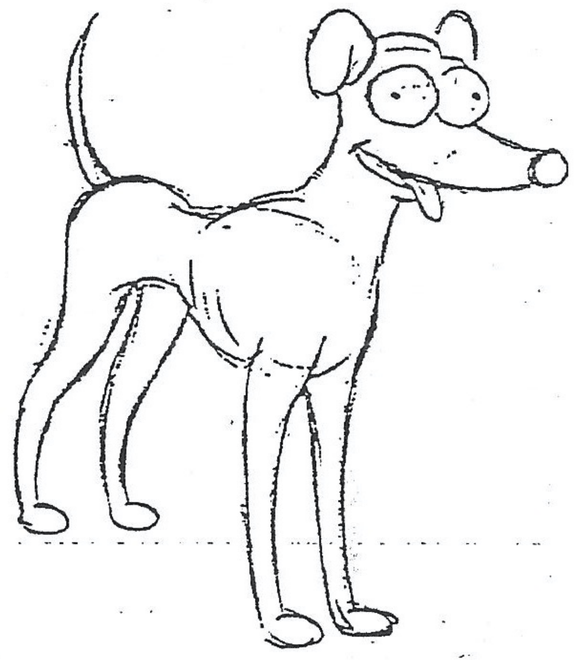
VENGEANCE UPON THIS CITY!"

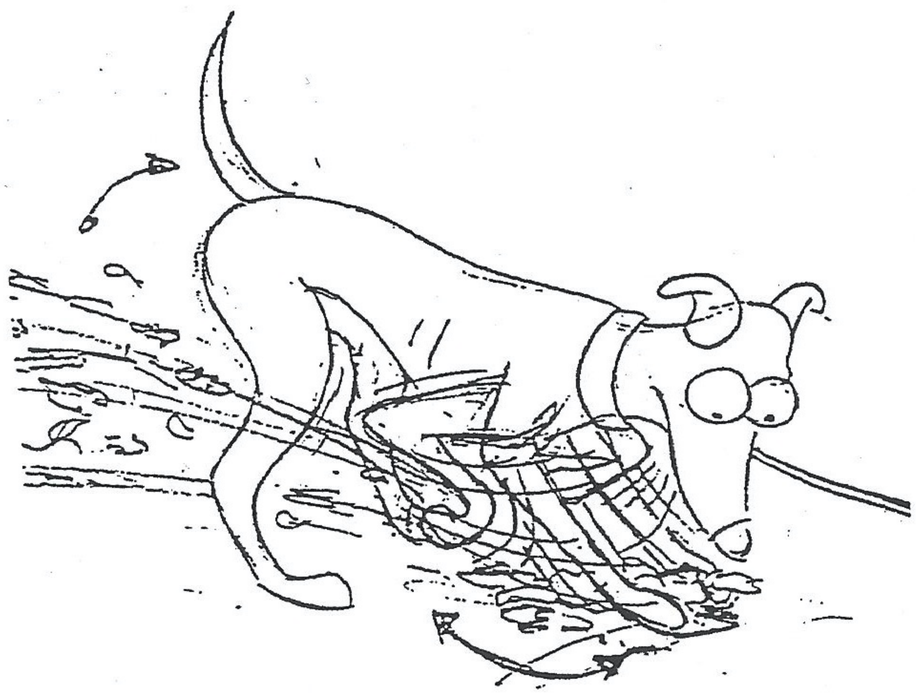


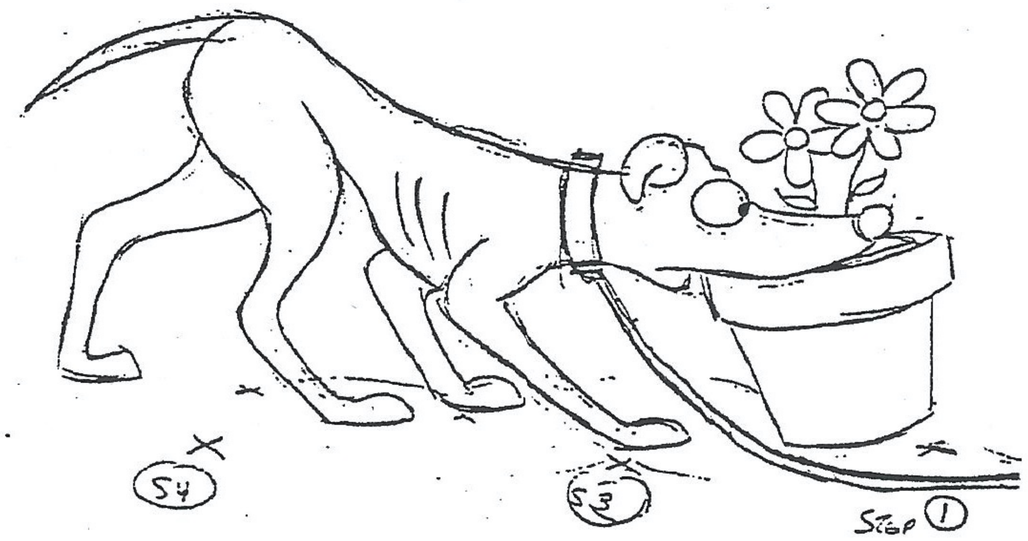
A-6







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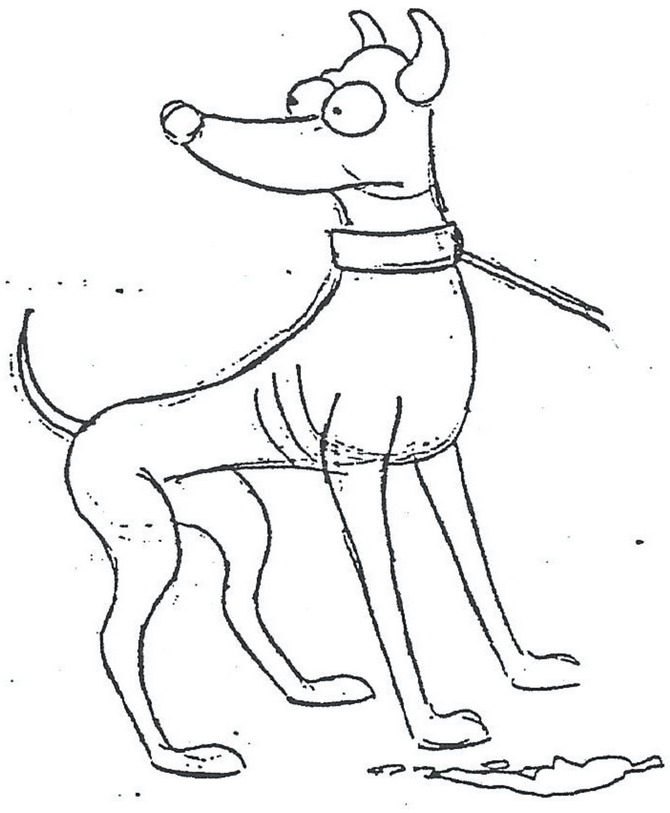
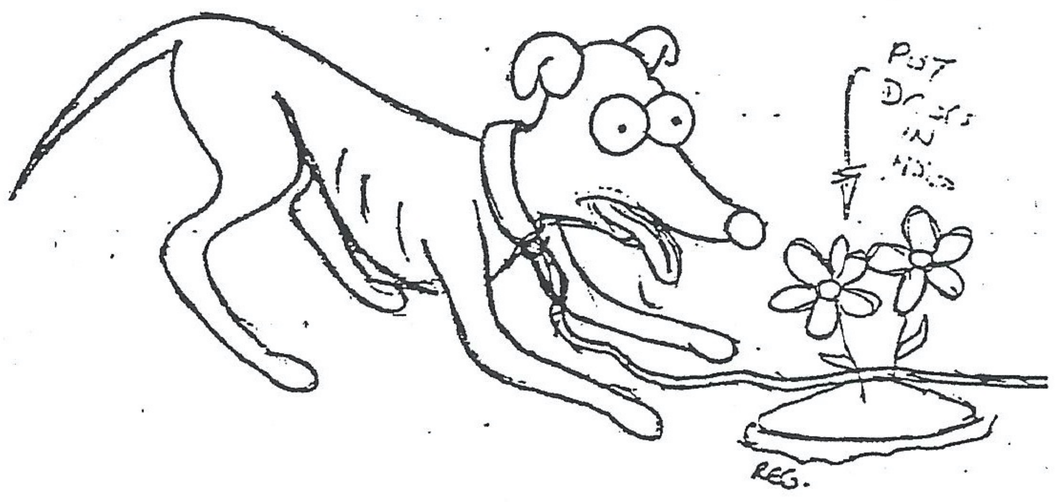
STEP 1

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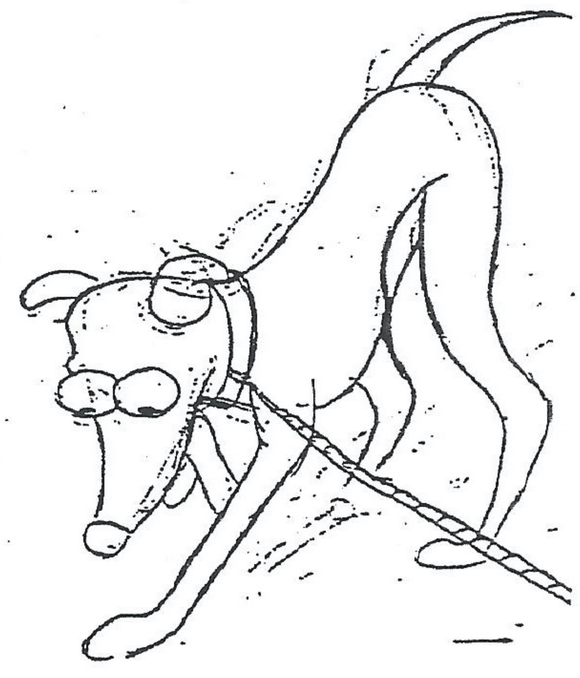


KENT BROCKMAN WINS THE LOTTERY

K-1

K-2

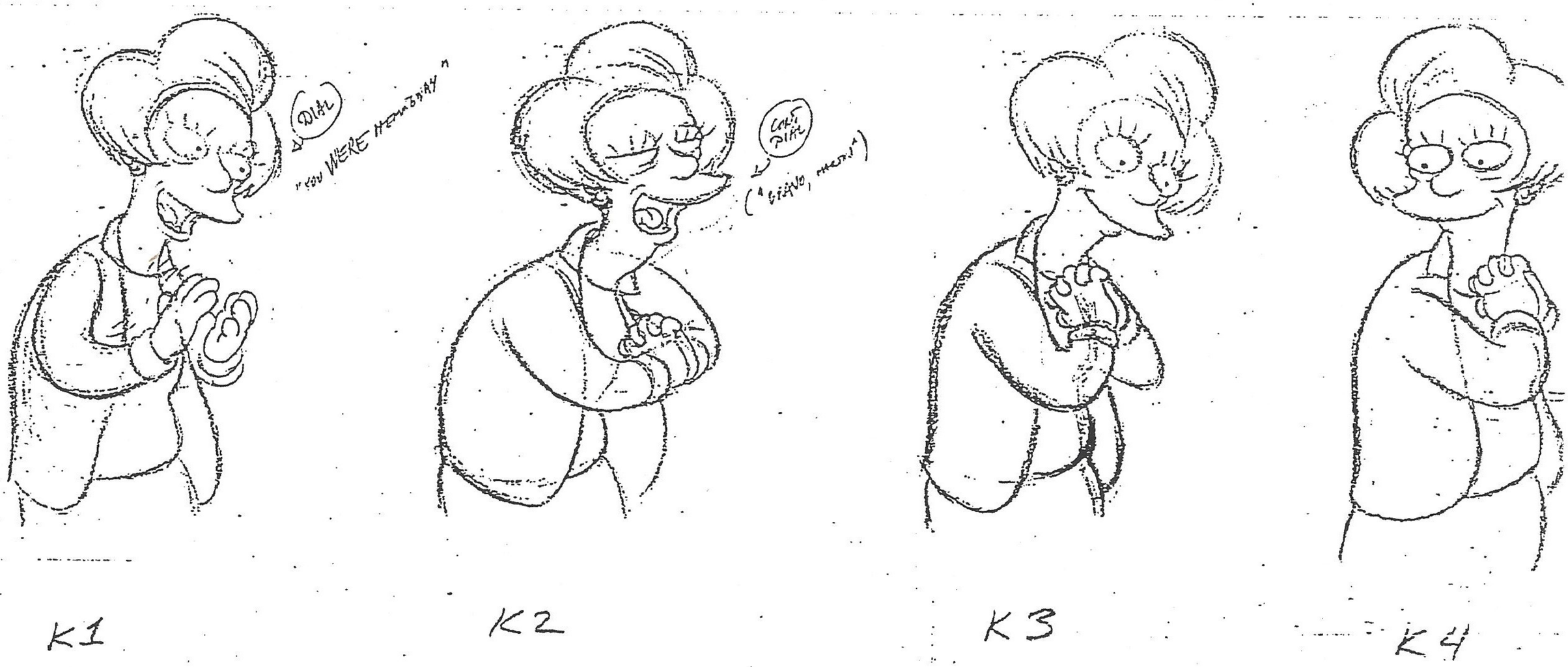
K-3

K-4

K-5

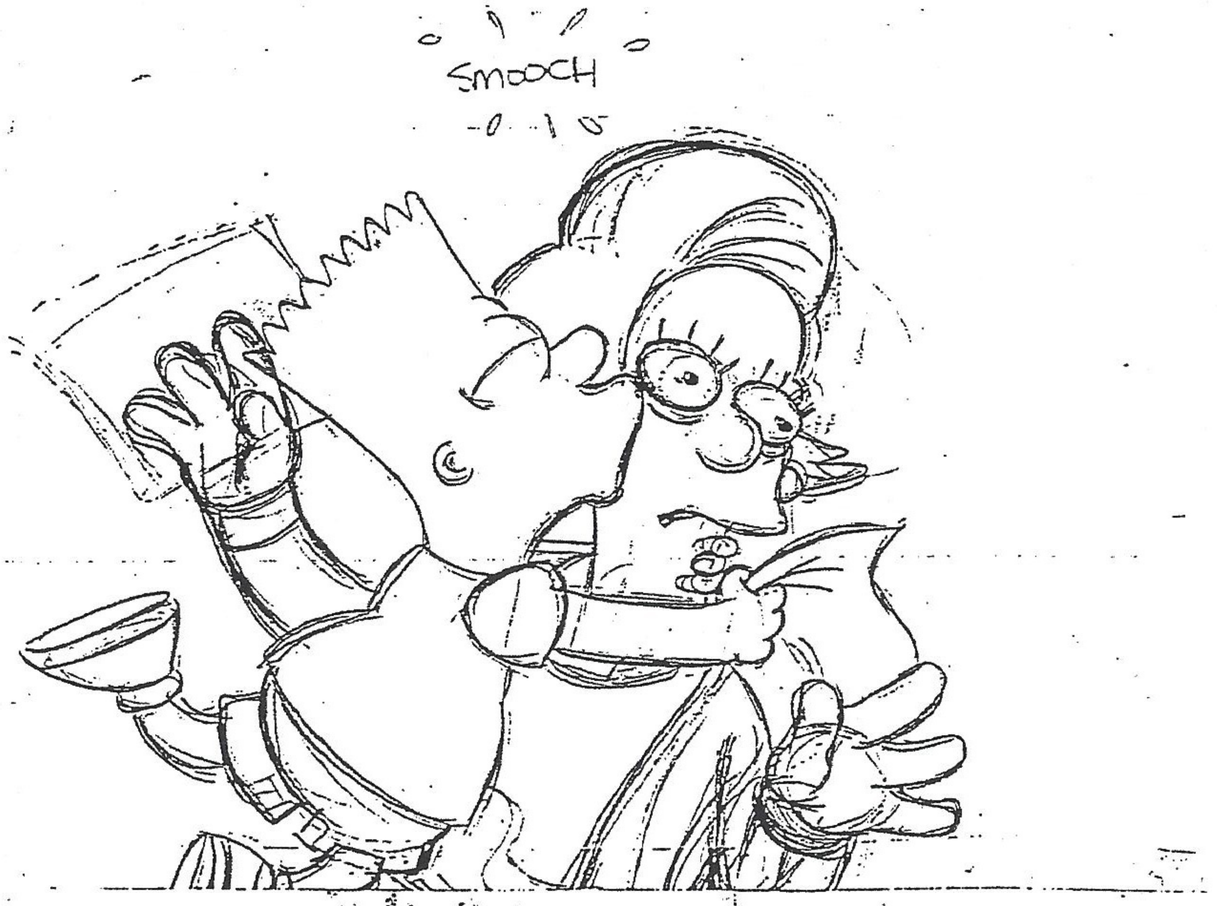
K-6

FC3 Sc 8



K1 K2 K3 K4

7F03 SC313 BG-313 K-1



7F03 SC-313 BG-313 K-2

7F03 SC-313 BG-313 K-3

DR. NICK RIVIERA
7209 Sc.140,142

PAGE 1

INTERCUT WATCHING TV

PAGE 2

("DO I DO IT?")

R-8

"WELL, IF I DIDN'T TELL GO MINUTES I'M NOT GOING TO TELL YOU"

R-9

("SLEAN INJURY" PLEASURE CRIES EVES)

R-10

("YOU TRIED THE BEST NOW TRY THE —")

R-11

("FINGER TRAP")

R-12

("OKAY")

("FRIENDS")

R-13

R-14

("REST")

R-15

R-16

("ONE 800")

R-17

("DOCTORS")

R-18

("THE 'B' IS")

WIFES HANDS DRY

R-19

R-20

("FOR")

R-21

("BARGAIN")

R-22

8F15

A-1

5F15

B-1

Sc 217

15

C-1

Sc 217

1ST

When characters have complicated interactions, you can:

(1) Draw them thru on separate sheets (as above)

or

(2) Draw thru on one sheet (right →)

=15

Sc 220/BG-220

1ST